

## ABOUT THE ARTISTS

**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 different national and international conferences such as ICMC, International Joint Conference on Artificial Intelligence IJCAI and Symposium on Arts and Technology. He has received awards from Banamer-Rockefeller Foundation, 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.

**Chris Chafe** is a composer, improviser 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.

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/>

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Department of Music



Stanford University

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# Roberto Morales-Manzanares & the CCRMA Ensemble

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Dinkelspiel Auditorium

December, 1, 2012, 8:00 PM

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## PROGRAM

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**Cenzontle** (2012) Roberto Morales-Manzanares  
for flute and live electronics

**Side Two** (2012) Spencer Salazar  
for Guitar, Swarm, Game Track and Monome Timothy O'Brien  
Myles Borins

**Bi lase** (2012) Roberto Morales-Manzanares  
for harp and "Escamol" interactive systems

**Improvisation** (2012) Bjoern Erlach  
for disklavier, electric guitar and electronics Turgut Ercetin  
Rob Hamilton

**Wormholes with Tiny Tiny Tim Time Travel** (2012) Galen Jackson  
for voice, electrified guitar and myriad electronic apparatuses Priyanka Shekar

**Improvisation Trio** (2012) Reza Payami  
for voice, electrified guitar and myriad electronic apparatuses Colin Sullivan  
Roberto Morales

**Play Day** (2012) Roberto Morales-Manzanares  
Chris Chafe

## PROGRAM NOTES

**Cenzontle** (2012) for flute and live electronics

Cenzontle in Náhuatl means bird of four hundred voices, its habitat goes from SE Canada, US, down to SE Mexico. The singing I was inspired in is on the species that habitat Tehuantepec, Oaxaca.

Cenzontle is a concert work in which the flutist plays central organizing and structuring the piece, leading entirely the computer-based real-time composing and listening machine. The computer reacts by building different sonic and visual environments according to the gestures proposed by the soloist.

The visuals are generated by a set of one sphere and a two planes object using three small QuickTime movie loops, which conform the texture of the objects.

Each object carries an independent virtual camera that gravitates in a 3 Dimension scenario with a fixed trajectory for each object.

The transformation and motion experienced by the objects during their performance time, depends on the sonic and movement gestures given by the flutist.

The default performance time for the video projection is fixed to eight minutes. Nevertheless, the performer has the choice to adjust this time to his/her convenience for its optimal performance.

**Side Two** (2012) for Guitar, Swarm, Game Track and Monome

Through generative systems, algorithmic composition, gestural control, and live looping Spencer Salazar, Timothy O'Brien, and Myles Borins create a unique and improvised sound scape. Developed over the fall quarter under the tutelage of Roberto Morales, "Side Two" is a collaboration of individuals and their respective technologies, steeped in the theory and practice of improvisation.

**Bi lase** (*soft wind* in Zapotec) (2012) for harp and electronics

The rhythm, harp virtuosism and improvisation strategies contained in the sonos, 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.

**Improvisation Trio** (2012)

Piano feeds autonomous and mediated algorithmic systems which respond using the piano itself or other synths. Synths and audio effects are manually controlled with devices such as a foot-pedal and a wireless gestural remote.