Upcoming Events

Saturday, October 12, 2013, 7:30 PM
CCRMA Stage

Now Hear Ensemble: *Made in California*

In the fall of 2013, Now Hear Ensemble will embark on a *Made in California* tour, in which they will travel to various music schools in California to collaborate with the composers and perform an original composition by each. This process will be recorded in a series of documentaries highlighting the composer-musician interaction, interviews with the composers, and the collaborative process. Stanford composers Iván Naranjo and Eoin Callery will have works performed at this concert.

Tuesday, October 15, 2013, 8:00 PM
CCRMA Stage

GRAME (centre national de création musicale) presents:

Wilhem Latchoumia (Piano & Electronics)

Pianist Wilhem Latchoumia presents a program of works for solo piano and piano & electronics featuring a new work by composer Franck Bedrossian, commissioned and produced by Grame (National Centre for Musical Création, Lyon, France), alongside works by Georges Aperghis, Pierre Jodlowski, Gerard Pesson, Jerome Dorival, and Yann Orlarey. Wilhem Latchoumia obtained the Gold Medal at the Conservatoire National de Region of Lyon (Anne-Marie Lamy's class), then the first Prize with congratulations from the jury at the Conservatoire National de Musique et de Danse of Lyon. A Laureate of the Hewlett-Packard Foundation Musicians of Tomorrow and of the 12th International Competition of Contemporary Music for piano Xavier Montsalvatge (Girona, Spain), he took the First Prize Special Distinction Blanche Selva and five other prizes in the Orleans International Piano Competition.


TRANSITIONS

Dur (ms): 98.07

Vol (dB): -60.00

LFO (Hz): 0.00

Overlap: 1.00

Pitch: 1.00
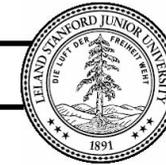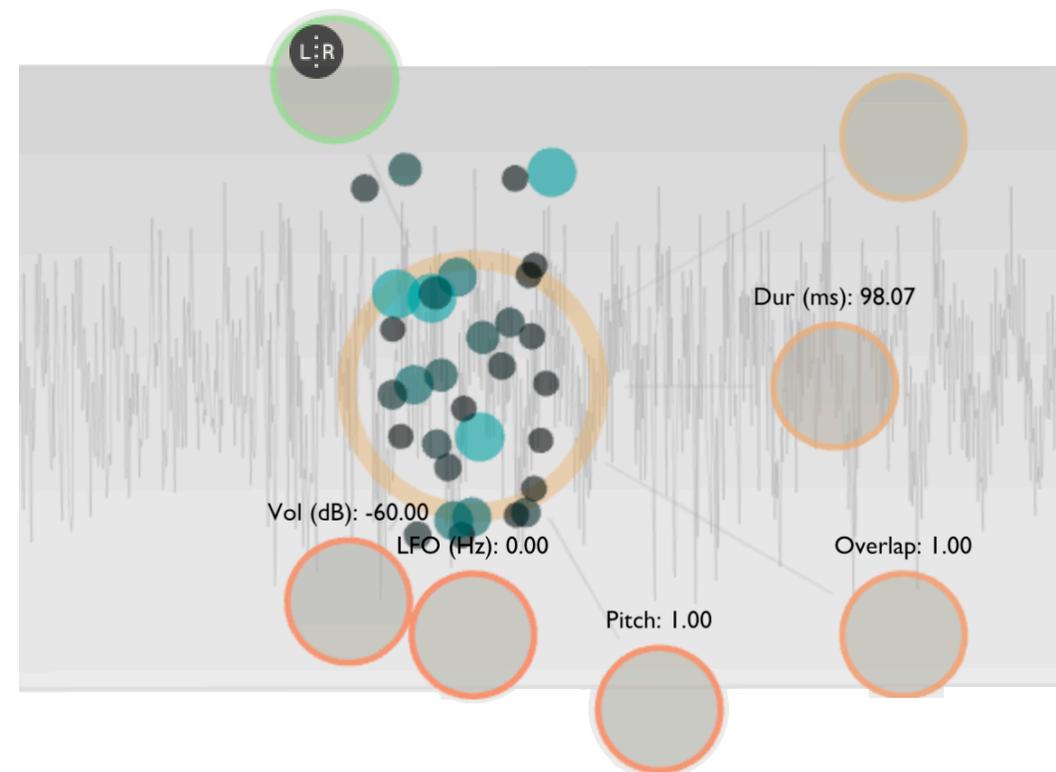
CCRMA Courtyard   October 10, 2013, 8:00 PM

PROGRAM

Pointil (2013)   Carr Wilkerson

Three Changes (2013)   Gina Collecchia

Chopin Em Prelude (1839/2013)   Frédéric Chopin
arranged for modeled, sampled organ, live electric/bass   arr. Julius Smith
guitar and visualization

Julius Smith, electric and bass guitar

Music from the *Science of Sound* (2013)   Science of Sound

Flower Offering (2013)   Cecilia Wu
                                                         Jay Kadis

  Trent Walker, voice

Many Lines (2013)   Dohi Moon
                                                         Bjoern Erlach

Mesmo Que Depois (2013)   Bruno Ruviaro

A is for Acoustics (2012)   Eoin Callery

bits, bent (2013)   Kurt James Werner

ABOUT THE ARTISTS (continued)

Trent Walker is a young scholar of Southeast Asian Buddhist music. Trained in jazz and Western classical music since the age of six, Trent spent several years in Cambodia studying with vocal masters and working for Cambodian Living Arts in Phnom Penh. A former Buddhist monk, he regularly performs and gives lectures on the Cambodian Dharma song (smot) tradition of Buddhist chant. At present, he is a doctoral student in Buddhist Studies at the University of California, Berkeley, where his research focuses on Southeast Asian Buddhist liturgies in Khmer, Lao, Pali, and Thai.

Kurt James Werner is a Ph.D. candidate @ CCRMA, composer of electro-acoustic / acousmatic (&c.) music, author of digital signal processing code & compositional algorithms (see: Grani+, boots&cats&&&, &c.), & avid circuit-bender. His research focuses on computer modeling of circuit-bent instruments (see: bent.fm lite, &c.), experimental audio and visual codecs, and other aspects of music technology. His music references elements of algorithmic / generative composition, breakbeat, chiptunes, musique concrète, circuit bending, & (granular & otherwise) synthesis, in juxtaposition & superimposition, directly & indirectly. He recently received a Bachelor of Science in General Engineering (w/ a secondary field in Acoustics) & a Bachelor of Music in Composition / Theory from UIUC (the University of Illinois at Urbana-Champaign).

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).

Originally from Beijing, **Cecilia Jiayue Wu** (AKA: Xiao Ci) is a music director, composer, vocalist, arranger, and improviser as well as an audio engineer. Cecilia earned her Bachelor's of Science degree in Fashion Design and Engineering in 2000. Upon winning the MTV Asian Beat amateur band contest with her band, Universal Music identified her talent and signed her as a music producer and songwriter in Hong Kong. Her professional career continued with EMI Music. A frequent commuter between Beijing and Hong Kong ever since, Cecilia has been involved in virtually every aspect of music production from songwriting and studio engineering to talent identification, licensing and management. 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 Chinese culture.

ABOUT THE ARTISTS

Eoin Callery is a 3rd year DMA in Stanford's Music department. Other examples of his work can be found at http://eoincallerysound.wordpress.com.

Gina Collecchia is a second-year CCRMA Masters student. She has a Bachelors degree in Mathematics from Reed College where she completed a thesis on music information retrieval with chord progressions in mind. She went on to publish *Numbers and Notes: An Introduction to Musical Signal Processing* in 2012. At Stanford, Gina continues to explore aesthetics, acoustics, and signal processing.

Jay Kadis was born in Oakland, California on June 25, 1949. He grew up in San Leandro, CA until his family moved to Chateauroux, France in 1958, returning in 1961. He began guitar lessons at 13 and discovered the soldering iron not long afterwards. During his high school years, Jay was a founding member of Misanthropes, a popular Rolling Stones cover band that played venues around the San Francisco bay area including Longshoreman's Hall and the Fillmore Auditorium in San Francisco. He attended Marina High School in San Leandro, graduating in 1967, which allowed him to enjoy the Summer of Love in Golden Gate Park before starting classes at California State University at Hayward. Jay graduated with a B.S. in Biology in 1971. After studying electrical engineering at U. C. Berkeley in 1973, he returned to Cal State Hayward to complete a Master's Degree in Biology that he / received in 1978. In 1975, Jay was hired by the Department of Neurology at Stanford University Medical Center as a Research Assistant where his duties included electronic circuit design and prototype fabrication, programming data acquisition and analysis systems and performing in vitro electrophysiological studies. In 1988, Jay transferred to CCRMA as audio engineer and as Lecturer in Music in 1991. He teaches sound recording classes at CCRMA. Jay is a member of Offbeats, an originals rock band formed in 1987. He has recorded dozens of CDs for Stanford musicians and others. Jay has designed and built home studios and started Dexter Records to distribute his recordings, including two Offbeats CDs and Linda Kadis' 1980's CD So Long Ago-Go, which was released in 2006. He continues an interest in the neurophysiology of auditory perception and in electronic circuit design and repair. Jay is the author of "The Science of Sound Recording" published in 2012 by Focal Press.

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.

Julius Smith is a researcher and educator in the field of music technology, based at CCRMA. He is formally a professor of music and (by courtesy) electrical engineering at Stanford. While his formal training was technical, he has played in bands since the age of 12 (usually on guitar). He got into computer music in part hoping to avoid hours of tedious practice on all the instruments he wished to play.

PROGRAM NOTES

Pointil

An exercise in moving sounds in space. Performed with: Borderlands Granular

Three Changes

Three Changes is about realizing and accepting changes in life. A relationship ended, I left a job, and I got another one. Like always, these changes all seemed to happen at once. I wondered if my life would ever see days of less change, and how I would feel about that.

This is primarily a granular synthesis piece. The source material comes from an awesome exhibit at the Exploratorium on Pier 15 in San Francisco: a piano soundboard was setup vertically and a strobe light shone on these vertical strings to clearly see standing waves. The rhythmic clicks in this piece come from that light as it turns on and off. The strummed piano wires thunder in the bass register. The piano samples come from my own performance of original music that's totally derivative of Philip Glass, and Webern's Variations for Piano, Op. 27.

Chopin Em Prelude

Frédéric Chopin, composer

Julius Smith, arranger and performer

This arrangement of Chopin's Em prelude for modeled flute, sampled organ, live electric bass/guitar, and visualization is a recent addition to the growing set-list of "JOS and the Default Band". The arrangements are constrained such that any track can be muted and replaced by a live player, including a visualist. The Default Band lives in Logic Pro X and uses a mixture of AU plugins, including some translated from the FAUST language by the faust2au software written by Reza Payami at CCRMA last spring.

Music from the *Science of Sound (continued)*

The *Science of Sound* is one of Stanford's Arts Intensive 2013 courses that examines how sound behaves and how it can be recorded and manipulated into musical pieces. Each student contributed one minute to the final piece that spreads into eight channels to spatialize the sound collages. Sasha Leitman and Jay Kadis were the instructors and Eoin Callery and Deanna Badizadegan were AIPAs.

Optimist by Sarah Yamamoto

> Piano melody opens with a strong statement but is quickly overwhelmed by discord. The piano sinks under waves of interruptions until ultimately finding resolution and music in the chaos itself.

Music from the *Science of Sound (continued):*

Pandora by Jon Renslo

A short sound collage exploring order, curiosity, and chaos.

Analog Sheep by Nathanael Schager

A postmodern-inspired piece that will reveal to you the true meaning of life. Pet the sheep; they don't bite.

Variation on Veni Creator by Daniel Gonzalez

A short variation on the chant tune Veni Creator produced using recordings from handbells, handchimes, two zimbelsterns, and the jOrgan software package.

The Meowing Ice Cream Truck by Luis Aguilar

By combining different beats, some humor, and cats, this piece creates music through the use of some very unique sounds.

Captions by Yura Kim

I had bedside stories and impressionable children of the 90s in mind when working on the project. Sound clips were collected from the metro, metal discs from the Jewish Museum in Berlin, and the Exploratorium.

Prelude in C by Deanna Badizadegan

A swirl of sounds based on Bach's Cello Suite No. 3 in C.

Untitled by Amrita Rao

Panther Prelude by Brinny Simpson

This piece puts a fun, comedic twist on the classic Pink Panther theme song and combines sounds recorded from the human voice, various sounds we come across in daily life, as well as a sprinkle of other interesting sounds.

Untitled by Chris Bernedo

Pedal by Thomissa Comellas

"Pedal" mingles natural evening sounds and bicycle sounds, exploring unusually convergent emotions and environments.

Evening's Brevity by Kevin Vo

The composition was inspired by Haruki Murakami's novel Norwegian Wood, hence the reference in the beginning. My goal with this track was to create a song that captured the bittersweet elements of the novel in the form of a song.

Lotus Flower Offering

Lotus Flower Offering is one of the most beloved Cambodian Buddhist chants, performed when presenting lotus flowers to an image of the Buddha. The text is closely related to several inscriptions from Angkor Wat carved in the late seventeenth and early eighteenth centuries. The melody, however, is first attested in a mid-twentieth century vinyl recording by the most famous Cambodian chant master of the past century, Balat Un. The longest versions of "Lotus Flower Offering" are over one hundred stanzas long; only the first one and a half stanzas are heard here. They translate as follows:

> *Fresh blooms of lotus*
> *I offer them with joy.*
> *With hands cupped like buds*
> *I life them to my brow.*
> *I raise my joined palms*
> *High above my bowed head.*

Composed and engineered by : Cecilia Wu and Jay Kadis

The rhythm loops were generated in Logic Pro and guitar parts were created with a Fractal Audio Systems Axe-Fx Ultra processor. The piece was recorded in Pro Tools and transferred to Ardour in order to allow Ambisonic spatialization of the individual tracks.

Mesmo Que Depois

When a sample that is tired of suffering meets another sample that is also tired of suffering, it is time to consider that intermodulation may suddenly happen. When there is a sample that sorely misses another sample, and this other sample does not understand it, just let that new intermodulation happen, even if clipping becomes unavoidable. How silly I was, in vain trying to rationally understand things about sampling that no one can actually explain. Come, let us try now, only a new usage can twist the old one.

bits, bent

bits, bent was made entirely with bent.fm lite, a new iPhone app (by Kurt James Werner & Mayank Sanganeria) that brings computer simulation of circuit bending to the iPhone for the first time. bent.fm lite is a mathematical model (no samples!) of a single FM synthesis operator, modeled on the chip level via Bit Bending (circuit-bent manipulations upon digital serial information) technology. bent.fm lite models every bit in the serial data streams that pass between chips, & lets you reroute them at will, discovering new, awesome, noisy, glitchy sounds! See more and download it for free @ http://bent.fm.