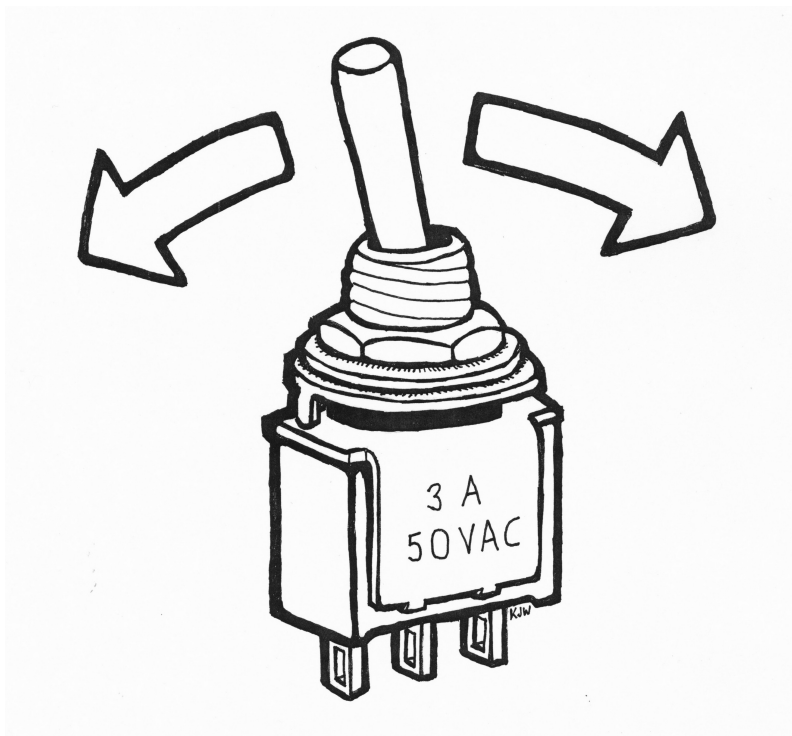


Department of Music | Stanford University



# WINTER CONCERT



CCRMA Stage | Friday, February 24, 2012, 8pm

# **PROGRAM**

## **Jurassic Modulations**

Fernando Lopez-Lezcano  
Kurt Werner

## **Soundlines**

Christopher Jette (electronics)  
Katharine Hawthorne (dance)

## **Listen to me listen**

Laura Steenberge

## **Live Harvesting**

Chris Carlson

## **petition**

Eoin Callery

## **Unspell**

Jessica Aszodi (voice)  
Bruno Ruviano (electronics)

reception to follow

## Jurassic Modulations

Jurassic Modulations is a loosely structured conversation / improvisation via "el Dinosaurio," Fernando Lopez-Lezcano's patchcord programmable analog synth, and Kurt Werner's digital sample-feedback FM synthesizer. The two instruments are controlled, spatialized, looped, processed, and cross-modulated in real time.

**Kurt James Werner** is a composer of electroacoustic & acousmatic (&c.) music, author of digital signal processing code and compositional algorithms (see Grani+, boots&cats&&&, &c.), avid circuit-bender, and graduate student pursuing a Ph.D. in Computer-Based Music Theory and Acoustics at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). His music sometimes references elements of generative/algorithmic composition, breakbeat, chiptunes, musique concrète, circuit-bending, and (granular and otherwise) synthesis. He received a Bachelor of Science in General Engineering (secondary field in Acoustics) and a Bachelor of Music in Composition/Theory from the University of Illinois at Urbana-Champaign.

**Fernando Lopez-Lezcano** received a Master in Electronic Engineering (Faculty of Engineering, University of Buenos Aires) and a Master in Music (Carlos Lopez Buchardo National Conservatory, Buenos Aires). He started working with electroacoustic music by building his own analog studio and synthesizers around 1976. After graduating he worked for nine years in industry as microprocessor hardware and software Design Engineer for embedded real-time systems (telephone exchanges) while simultaneously pursuing his interests in electroacoustic music composition. His 1986 piece "Quest" won a mention in the 1990 Bourges Competition. Starting in October 1990 he spent one year at CCRMA, Stanford University, as Invited Composer, as part of an exchange program between LIPM in Argentina, CCRMA at Stanford and CRCA at UCSD sponsored by the Rockefeller Foundation. He latter did research in dynamic sound localization and taught an

Introduction to Electronic Music course for one year at the Shonan Fujisawa Campus of Keio University, Japan. Since 1993 he has been working at CCRMA as Lecturer, Composer, Performer and Systems Administrator of CCRMA's computer resources. In 2008 he completed a 5 month residence in Berlin thanks to the DAAD as the "Edgar Varese Guest Professor" at TU-Berlin. His music has been released on CD's and played in the Americas, Europe and East Asia.

## **Soundlines**

SoundLines uses scan synthesis to generate sound from the movement of the dancer. The video camera provides the computer with a waveform which the electronic musician uses for a guided improvisation.

**Christopher Jette** is a curator of lovely sounds; a composer, performer, educator and concert organizer. Christopher has created a large range of acoustic and electronic compositions and frequently collaborates with artists of various disciplines. Collaborators have included video and installation artists, visual artists, computer programmers and dancers. He is currently a PhD candidate at the University of California Santa Barbara. Christopher received a MM from the New England Conservatory and a BA from the University of Wisconsin Oshkosh. His music has been performed in England, Italy, New Zealand, France and throughout the United States.

**Katharine Hawthorne** is a San Francisco based choreographer and dance artist. Her work has been presented widely throughout the Bay Area, and in Minneapolis, Chicago, New York, and at Brown University. Katharine holds a B.S. in Physics and Dance, with honors, from Stanford University. <http://www.khawthorne.net>.

## **Listen to me listen**

Laura Steenberge is a first year DMA composition student. She plays contrabass, guitar, piano, and sings.

## Live Harvesting

Tonight's performance involves a live improvisation with *Borderlands*, a new interface for composing and performing with granular synthesis. This software was developed last fall as a final project for Ge Wang's class, Software Design and Implementation for Computer Music. *Borderlands* enables flexible, real-time improvisation with granular synthesis. It is designed to allow users to engage with sonic material on a fundamental level, breaking free of traditional paradigms for interaction with this technique. The user is envisioned as an organizer of sound, simultaneously assuming the roles of curator, performer, and listener. More information about *Borderlands* can be found at:

<http://ccrma.stanford.edu/~carlsonc/256a/Borderlands/>

**Chris Carlson** is a second year Master's student at CCRMA. He is interested in discovering new and unconventional methods for generating, processing, and interacting with sound. His recent work at CCRMA includes the Sound Flinger - a quadraphonic haptic sound spatializer that allows users to touch and move sound around a room, the Feedbox - a portable noise instrument, and PCO - an interactive sound installation based on the behavior of synchronous fireflies. More information about these and other works can be found at [www.modulationindex.com](http://www.modulationindex.com).

## petition

**Eoin Callery** was born in Dublin Ireland in 1978 and is now living in California. He often writes small ensembles and electro-acoustic pieces, but he has also written and collaborated on sound and music for theater. Many of his pieces focus on an aspect of the physicality of the performers and/or their instruments, or aspects of the performance space. He received a BMus from University College Cork Ireland in 2008 and an MA in composition from Wesleyan University Connecticut in 2010. Currently he is pursuing a DMA at Stanford University.

<http://vimeo.com/eoincallery/>

## Unspell

Unspell, for voice and electronics, comes out of my long time interest in the musicality of speech. In this piece, careful work on intonation and prosody is complemented by electronic sounds that function at times as accompaniment, at times as rhythmic or timbral shadows. The "pre-text" for the composition is l'Attente (Waiting), by Roland Barthes, from the book *Fragments d'un Discours Amoureux* (Fragments from a Lover's Discourse). This is the last paragraph of Barthes' text: *A mandarin fell in love with a courtesan. "I shall be yours," she told him, "when you have spent a hundred nights waiting for me, sitting on a stool, in my garden, beneath my windows." But on the ninety-ninth night, the mandarin stood up, put his stool under his arm, and went away.*

**Bruno Tucunduva Ruviano**, composer and pianist from São Paulo, Brazil, was born in 1976, and has lived in 21 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.

**Jessica Aszodi** holds a bachelor of music from the Victorian College of the Arts and is currently pursuing a Masters in contemporary music performance at the University of California San Diego. She is an alumna of the Victorian Opera Company's young artist program and has appeared with them many times as a principal artist. Her practice encompasses opera, chamber music, experimental, conventional and contemporary classical repertoire.

Jessica has sung over a dozen roles with Australian and international opera companies including Elvira [Don Giovanni], Eve [Dienstag aus licht], Aminta [The Shepherd king] and Sesto [Guilio Cesare] (for which she was

nominated for a Greenroom award). She has been a soloist with the Melbourne Symphony Orchestra, the Melbourne Chorale, the Song Company, Royal Melbourne Philharmonic Orchestra, at the Macau International Music Festival and the Melbourne and 'Vivid' Sydney Arts Festivals. Recent highlights include performing Stravinsky's Les Noces with the La Jolla Symphony and Steve Reich's Music for 18 musicians at Los Angeles' Disney Hall with Red Fish Blue Fish and the Bang on a Can All Stars. Upcoming performances include the title role in the Center for Contemporary Opera's production of Satie's Socrates, the role of Rose in the Australian premiere of Elliot Carter's What next? and appearances with Eighth Blackbird and the Melbourne Symphony Orchestra at the Melbourne Recital Center.

Jessica is passionate about performing new music and has given more than 30 world premiere performances. She has recorded widely for ABC Classic FM (Australia) and is featured on Cajid record's Vellus: The chamber music of James Rushford. Jessica is co-director of the vocal ensemble Aria Co, who in 2011 appeared for Australian Musica Viva, developed a specially commissioned opera by David Chisholm and made their Sydney Opera House debut.

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### UPCOMING EVENTS AT CCRMA

All free admission unless otherwise noted

#### **Wed, 02/29/2012 - 5:15pm**

CCRMA Colloquium - Open-Endedness and Code Generation in Creative Software: Wesley Smith and Graham Wakefield, authors of Gen from Cycling 74. Traditional real-time media processing limits results according to a pre-defined program or palette of modules, in order to balance the trade-off of flexibility and performance. This trade-off can be significantly relaxed using run-time code generation and dynamic compilation, opening up a potentially vast space of evolving program structures.

#### **Wed, 03/07/2012 - 5:15pm**

CCRMA Colloquium with Jaap Blonk . Jaap Blonk (born 1953 in Woerden, Holland) is a self-taught composer, performer and poet. Many

compositions and performances are examples of sound poetry, making use of words and phonetic snippets as well as clicks, hisses, and other vocal manipulations. Jaap visits CCRMA this week for a Colloquium (March 7) and a CCRMA Cabaret concert (March 8).

**Thu, 03/08/2012 - 8:00pm**

CCRMA Cabaret 2.0 - Solo Concert with Jaap Blonk . Jaap Blonk (composer, performer and poet) presents a CCRMA Cabaret concert with his latest piece "Polyphong" for voice and live-electronics, plus a rare complete performance of Kurt Schwitter's "Ursonate"! Jaap will also talk about his works in the CCRMA Colloquium of March 7 (day before the concert).

**Mon, 03/12/2012 - 5:15pm**

CCRMA Colloquium with Joan La Barbara . Joan La Barbara's career as a composer/performer/sound artist explores the human voice as a multi-faceted instrument, expanding traditional boundaries in compositions for multiple voices, chamber ensemble, music theater, orchestra and interactive technology, using a unique vocabulary of experimental and extended vocal techniques - multiphonics, circular singing, ululation and glottal clicks - that have become her "signature sounds", influencing several generations of composers and singers. NOTE: Exceptionally, this week's Colloquium will be on MONDAY, not on Wednesday.

**Mon, 03/12/2012 - 8:00pm**

Morton Subotnick Lecture/Concert . Morton Subotnick is one of the pioneers in the development of electronic music and an innovator in works involving instruments and other media, including interactive computer music systems. The work which brought Subotnick celebrity was Silver Apples of the Moon (1966-7), commissioned by Nonesuch Records, marking the first time an original large-scale composition had been created specifically for the disc medium - a conscious acknowledgment that the home stereo system constituted a present-day form of chamber music. Morton Subotnick will present a selection of his works at 8pm on the CCRMA Stage. His lecture/concert will be preceded by a CCRMA Colloquium with Joan La Barbara at 5:15pm.

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