
Department of Music | Stanford University



presents

California Electronic Music Exchange Concert

CEMEC 2011

CCRMA Stage | Thursday, April 21, 2011, 8:00 pm

CONCERT PROGRAM

Bleeding Rainbows by Evan Adams (Mills College)
fixed media, multichannel

Polarization by Ashley Bellouin (Mills College)
fixed media, multichannel

The New Brutalists (UCSD)
Adam Tinkle (saxophones, bass clarinet, electronics)
Christine Tavalacci (flutes, electronics)
Cooper Baker (laptop)

Radio Breakfast by Max Foreman (CalArts)
live-electronics, multichannel

ToLEtFony by Christopher Jette (UCSB)
fixed media, stereo

A Common Household Appliance Meets its End by Monisola Gbadebo
(Mills College)
live-electronics, multichannel

A Hundred Ghosts by Chris Warren (UCSD)
8-string bass and electronics

Tidal Writhe by Daniel W. Eaton & Louis Lopez (CalArts)
Daniel W. Eaton (trombone, electronics)
Louis Lopez (trumpet, laptop)
Michael T. Lockwood (drumset, percussion)

Please turn off all your electronic devices.

PROGRAM NOTES

Bleeding Rainbows by Evan Adams (Mills College)

This piece explores a three dimensional soundworld comprised of sounds produced exclusively on a modular synthesizer. The sonic material, however, represents an attempt to move away from the archetypical sounds of analog synthesis. This material was created with a semi-chaotic modulation feedback system, which results in an inherent unpredictability and fragility within the sounds. Bleeding Rainbows also focuses on the development of spatial gesture in an 8-channel environment. Largely influenced by Trevor Wishart's writing on the subject of spatialization, this piece attempts to exploit the psychoacoustic phenomena that result from the left-right symmetry and front-back asymmetry to change the way the listener hears a sound depending on its location and movement in space. Additionally, a third dimension is explored throughout the piece by taking advantage of the listeners' tendency to associate upper register sounds with higher placement in space, and lower register sounds with lower placement. The goal of this piece is to ground an abstract sound world in real-world human psychoacoustic responses.

Polarization by Ashley Bellouin (Mills College)

Using the processed sounds of an ocean harp and prepared piano, a vivid sonic landscape is created, subtly careening around the listener and engulfing them in waves of crystallized sound. As the piece gradually progresses, the displacement between positive and negative becomes increasingly apparent, transforming the initially dark and murky landscape into one filled with cross-polarized ice. What evolves is a transformation from one polarity to another.

The New Brutalists (UCSD)

The New Brutalists play freely improvised music contained in collaboratively developed musical forms. We use electronics and extended techniques to process our instruments, creating unusual and experimental sounds.

Radio Breakfast by Max Foreman (CalArts)

Music for computer synthesis and sample granulation.

ToLEtFony by Christopher Jette (UCSB)

Inspired by the rich analog sounds of early electronic music, ToLEtFony's source materials are Tape Loop Echo Feedback and an analog impulse generator. The piece was created in 2010.

A Common Household Appliance Meets its End

by Monisola Gbadebo

The source material for this piece is derived from several recordings made of a mangled and misused Dirt Devil Vacuum cleaner. These recordings were chopped up, convolved with each other, rhythmically sequenced, and heavily filtered before being imported into Max/MSP where they are further processed and played using a loose improvisational structure.

A Hundred Ghosts by Chris Warren (UCSD)

Somnia III and IV are recreations of the audio hallucinations often experienced in the last moments before consciousness resolves to sleep.

Tidal Writhe by Daniel W. Eaton & Louis Lopez (CalArts)

Inspired by the vastness of space, the phases of the moon, and the writhing ocean.

upcoming events

April 30, 2011, 8pm – *Listening to Istanbul*: music by Turkish composers in a piano and electronics recital with Seda Röder.

May 4, 2011, 5:15pm – ON Structure Duo presents *...with Red and Blue*, an hour long adventure featuring new works by the New York based duo.

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