

Department of Music | Stanford University

# TRANSITIONS

a Summer Concert at



CCRMA COURTYARD | Thursday September 16, 2010, 7:00 pm

# CONCERT PROGRAM

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## TRANSITIONS

**VCR!** Michael Berger

**The Angel Phasered** Max Mathews

**The grey smiles on an empty door** Dohi Moon

**Bring your Pencil** Bjoern Erlach

**deep space** Visda Goudarzi

**Tele-Harmonium** Rob Hamilton, Dominico Scarlatti, music  
Chryssie Nanou, piano  
Chris Platz, art direction

**Downcast** Peer Landa

**Tweet Dreams** Luke Dahl, Jorge Herrera, Carr Wilkerson

► break ◀

## TRANSALTER

[intro: Andy Greenwood – *Jealous Monk remix*]

SET 1: Luke Dahl

[interlude: Bruno Ruviano – *João Gilberto plunderphonic arrangement*]

SET 2: Locky

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## INSTALLATIONS

- installations open at 6pm -

### **Whispering Places** (2010)

by Michael Gurevich, Dónal Donohoe, Stéphanie Bertet

Technical assistance: Jason Sadural

Location: Listening Room (first floor, left corridor)

### **B. B. B. (Bye Bye Buddy)** (2010)

by Adam Sheppard

Location: outside the Knoll, old garage

### **Il y a** (2010)

by Sha Xin Wei (concept), Scott Minneman (physical design), Navid Navab (sound), Jean-Sebastien Rousseau (video), Morgan Sutherland (state engine), Lina Dib (video archive), Harry Smoak (design, technical direction).

Topological Media Lab: <http://topologicalmedialab.net>

Location: CCRMA main entrance (first floor)

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## PROGRAM NOTES

### The Angel Phasered (2010)

The original piece, The Angel, for violin, viola, voice, and synthesized piano was composed in 1988 by Natasha Ghent. It was performed and recorded by Natasha playing the violin and viola and her daughter, Valerie, singing in English and Russian. The recording was processed by Valerie on a Synclavier. The piano was added by the Synclavier. In The Angel Phasered, the original recording is performed in a virtual performance space made of 19 resonant phaser filters tuned to the frequencies of 4 octaves of the major-minor chord of Jean-Claude Risset adapted for Phasering by Diana Douglas. During the phasered performance all the filter frequencies are transposed up and down various numbers of chromatic half steps by the performer. The filters are realized digitally on a MacBook Pro laptop running my Phaser program.

The filter tunings are as follows:

1	C4	262 Hz	10	D5#	1246
19	C8#	8882			
2	E4	330	11	F6	1398
3	G4#	415	12	G6#	1663
4	A4	440	13	A6	1762
5	B4	494	14	D7#	2492
6	C5	524	15	E7	2640
7	E5	660	16	G7#	3327
8	G5#	831	17	B7	3956
9	B5	989	18	D7	4705

The filters are arranged in three groups of serially connected filters.

Group 1 Filters C3 A3 E4 D5# A5 G6# C8#

Group 2 Filters E3 B3 G4# F5 D6# B6

Group 3 Filters G3# C4 B4 G5# E6 D7

The three groups are connected together in parallel.

Angel Performance Score

Time	Midi key#	Transpose
0 sec	40	-20 half steps
16	52	-8
26	64	+4
42	76	+16
90	64	+4
112	52	-8

147	76	+16
188	64	+4
224	52	-8
260	28	-32
304	64	+4
350	28	-32
441	end	

orch6, timber 7, seq7 {1.05946309, 0,4,8,9,11, 12,16,20,23,27, 29,32,33,39, 40,44,47, 5}

### **The grey smiles on an Empty door (2008)**

Nothing in the world is more flexible and yielding than water.  
Yet when it attacks the firm and the strong, none can withstand it,  
because they have no way to change it.  
So the flexible overcome the adamant,  
the yielding overcome the forceful.  
Everyone knows it, but no one can do it.  
[Quote from Taoism Chapter 78]

### **Bring your Pencil (2010)**

Almost 9000 lines of code were written to create this piece.  
According to David Wheeler the average value of one line of code  
is 18\$.

The piece is worth more than 150,000\$.

The program can create a wide range of different timbres and mi-  
cro-rhythmic structures. The piece and the program itself emerged  
from the improvised exploration of the possible and impossible  
output. If some spontaneously given instructions results into desir-  
able output, the system itself has to be adapted to resonate more  
easily with similar input. Systematic exploration of the sound space  
surrounding accidentally found obscure but attractive noises is the  
goal.

But never forget: The only good system is a sound system.

### **deep space (2010)**

Being an amateur astronomer at an early age, I was always in-  
spired by the cosmos. The combination of an outdoor concert at  
the end of summer and several visits to the California Academy of  
Sciences planetarium have inspired me to sonify the birth of stars.  
This piece starts with the sound of a collapsing cloud of material  
like in a stellar birth-nebula. The piece, when condensed, explodes

into other sonar materials like in a birth-nebula during the fusion of hydrogen and helium.

### **Tele-Harmonium (2010)**

"Music and memory, time and space intertwine within the Tele-harmonium, a building-sized instrument capable of recreating the music of the past with the flick of a switch"... at least, so says the brochure.

One intrepid virtual musician travels to the Tele-harmonium to recreate the music of his memories, only to struggle as the machine, long left idle, distorts his "perfect" music, leaving only the faded remnants of a musical ideal.

Tele-harmonium is the first work realized using UT3OSC, a customized version of the Unreal 3 game engine integrating bi-directional Open Sound Control messaging. For more details: <http://ccrma.stanford.edu/wiki/UT3OSC>

### **Tweet Dreams (2010)**

In this piece we pull tweets in real time from Twitter, and use them to construct musical and graphic networks. The terms we search for are displayed, and the audience can join in by tweeting with these terms. Tweets with the word '#ccrma' get preferential treatment!

### **Whispering Places (2010)**

In *Whispering Places*, three rooms in different geographic locations – in this case Stanford, Paris and Belfast (Northern Ireland) – are acoustically superimposed onto one another, creating a shared environment. Using high-order ambisonics and multichannel real-time streaming, a sound in one place appears in the same spatial location in all the other places at the same time. But are we really in the same place at the same time? It is the middle of the night in Europe and we are thousands of miles apart. Instead of sweeping them under the rug, *Whispering Places* plays with the contradictions and paradoxes of sharing a virtual space. Pulled by gravity, sounds from Stanford move in space toward the direction of Belfast and Paris, just as the packets that represent them travel along wires. But you also hear the sounds from Europe moving west toward America. Since it's late, we are having a sleepover party in Belfast while you are enjoying an evening concert; you'll have to whisper to make your voice heard – we don't want to wake anyone who may be sleeping.

## **B. B. B. (Bye Bye Buddy) (2010)**

Bye Bye Buddy was designed and constructed by Adam Sheppard and Jacqueline Gordon in the Spring of 2010. The eleven foot vibrating membrane is driven by four independent tactile transducers arranged in a circular array. It currently resides in the old carriage house of the Knoll.

## **Il y a (2010)**

"Il y a" is a double-sided, 12 sound-channel installation that poetically mixes live video of a visitor with another visitor, or with historical moving images from before living memory. For example, we use non-theatrical films of everyday or industrial activities from Martinez, California 1927, and of a view from a trolley car down Market Street in San Francisco just before the 1906 earthquake. (Thanks to the Prelinger Archive.)

I explore how the dead can play corporeally with the living, and how living bodies play with each other, making the dead's activity act more symmetrically via real-time software calligraphic effects on the video streams of the living. The state evolution software rocks the agency of the effect back and forth between the two sides of the membrane according to the relative activity on either side. We can think of the IL Y A installation as a historical-time lens that allows us to gesture our way into deeper and deeper layers of historical time.

The completed version of the apparatus will be portable and reusable in other cities, with video footage that references the local site's history. "Il y a" will be installed in galleries as well as community sites, localized with images from the sites' historical past. Assuming an archeological and ethical disposition, "Il y a" connects to my larger research project concerning the material and architectural substrates to sociality.

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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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