Department of Music | Stanford University

TRANSITIONS
live electronic music under the stars

The Knoll Courtyard | Thursday, September 29, 2011, 8pm
TRANSITIONS

Volumes of Voices (Chris Carlson)

I love music (Bjoern Erlach)

Aphasia (Mark Applebaum)

Taleagraph (John Granzow and Hongchan Choi)

Earth Songs (Fernando Lopez-Lezcano)

Feedbørk (Mike Rotondo and Nick Kruge)

► break ◄

TRANSAFTER - beat-based electronic music

SET 1: Luke Dahl

SET 2: Locky

SET 3: Cloud Veins
Volumes of Voices, by Chris Carlson

This piece is derived from a collaboration with Carlin Wragg, a student at the NYU Interactive Telecommunications Program, and the New York Public Library. Together, we have been building a narrative sound tour that exposes library visitors to the history and architecture of each room, rare texts housed in the collections, and, perhaps most importantly, the rich world of sound that lives within the walls of the building. The piece being performed in this video is a heavy abstraction of our work, weaving source recordings from the library and composed material into an evolving tapestry of noise. This performance uses a custom looper, sample player, and eight channel, filtered feedback delay/spatializer built in ChucK. Live input is captured and looped from an Akai reel to reel deck through a pro co Rat distortion and a Mackie mixer. Chris Carlson is currently a 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.

I love music, by Bjoern Erlach

A familiar voice in perfect harmony with some good old fashioned stochastic synthesis. It is a piece about nostalgia and beauty. A popular recording of a popular song from the 40th is juxtaposed with the sounds of digital synthesis methods which are almost as old fashioned as the song itself. You might hear things like your old modem coming back to life and speaking in tongues, Pacman having bought a vuvuzela, and little critters with asthma interfering with the song. I think of my work more as an advanced form of remastering. Modern digital technology is applied to an old classic recording to make it a more suitable listening experience for the ears of a music lover of our time.

Earth Songs, by Fernando Lopez-Lezcano

This is the first version of a series of pieces for processed sounds and computer that relate to creation, creatures and their meditation on existence. "Earth Songs", the first segment of a larger work, is a slow meditation on creation with a relentless metric structure that remains mostly unchanged throughout the piece. "Earth Songs" is rendered through analysis and resynthesis of a single voice and percussive sounds with particular inflections created through SuperCollider code, including resynthesis data scanning functions driven by Gendy unit generators. The piece is played in real-time, with the performer executing pre-composed segments of SC code that represent utterances, phrases and rhythmic structures and is spatialized around the audience using Ambisonics. In memory of Max Mathews, who lead the way in teaching computers how to sing.
Aphasia, by Mark Applebaum

Aphasia, for singer and two-channel tape, was commissioned by the GRM, Paris and composed for virtuoso singer Nicholas Isherwood. The tape, an idiosyncratic explosion of warped and mangled sounds, is made up exclusively of vocal samples—all provided by Isherwood and subsequently transformed digitally. Against the backdrop of this audio narrative, the singer performs an elaborate set of hand gestures, an assiduously choreographed sign language of sorts. Each gesture is fastidiously synchronized to the tape in tight rhythmic coordination. A variant of the work—in which hand gestures are improvised to the tape—is presented under the title Aphasia–Dialect.

The eccentricity of the hand gestures is perhaps upstaged only by the observation that singer, however extraordinary, produces no sound in concert. (In fact, the role of the “singer” may be taken by any performer of suitably enthusiastic inclination and conviction.) In that regard Aphasia may be the first piece in the vocal canon that can be performed even when the singer has laryngitis.

The work is dedicated with great fondness to Nicholas Isherwood whose expansive virtuosity extends beyond his magnificent voice into many complementary roles: inspirational co-conspirator, charismatic “Trojan Horse,” fellow crazy, and good sport.

Taleagraph, by John Granzow and Hongchan Choi

The Deckle is loaded. Like action-painting on a balustrade, we color a preexisting pulse. John Granzow is an instrument maker and researcher in auditory perception. Hongchan Choi is a computer musician, media artist and researcher in new musical interfaces.

Feedbørk, by Mike Rotondo and Nick Kruge

Description: Apple Bug Report
Bug ID: 94c3facc
Short Description: Two inverted iPads rending hole in space-time
Details: We have discovered that by pointing two iPads at one another, a feedback loop is created which tears through the very fabric of existence. Through this fissure, we have experienced music and imagery from another dimension. We are currently containing the fissure within a carefully controlled environment, channeling the otherworldly sound and light through a suitably enormous 8-channel system at Stanford’s top-secret CCRMA facility. However, the energy can not be contained for much longer! Please send help.

Expected Behavior: No rips in space-time.
Priority: High

Please ensure that all your electronic devices (pagers, cellular phones, mp3 players, tablets, watches, Geiger counters) are completely turned off. Thanks!

http://ccrma.stanford.edu/concerts/