

DATE: December 11, 1985

TO : Bill Dailey
John Hays
David Mitchell
FROM : John Gilliland

SUBJECT: Gordon Getty/Center for Computer Research in Music
and Acoustics
and Hold the Mayo

Dear Colleagues:

The long awaited visit to campus by Gordon Getty took place Wednesday, December 11. It went beautifully. The purpose and the plan for the visit were outlined in my memo of June 24, 1985. I won't repeat them here. We intended to develop a collegial relationship with Gordon around his fascinations for music, computers, composition, vocal pedagogy, and performance. The Center for Computer Research in Music and Acoustics appeared to be the ideal match for these interests, and it is a fact that the Center is doing this work better than anybody else.

We consciously avoided any hint of ceremony or formality. This approach was symbolized by the decision to have an informal working box lunch and discussion at the D.C. Power Lab. While the format worked perfectly, we now know that Getty doesn't eat mayonnaise. We will feed that into the computer.

Getty arrived alone and on time in his shiny black Buick, and after a brief general discussion about Stanford with Music Department Chairman Al Cohen, he was taken to CCRMA's labs out on Arastradero. This literally rat-infested, dilapidated building is where he spent the rest of the afternoon engaged in serious, animated and laughter-filled conversation. He remarked more than once, "You guys really have something here". The relationships were comfortable and easy, a credit to John Chowning's personality and genuineness. Getty's interest was sparked in all the areas we had expected.

Julian Smith and Chris Chafe introduced him to the process of physical and spectral modeling of musical instruments. He was shown the complete setup of frequency modulation Yamaha equipment and enjoyed playing with that so much he

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ordered a complete set for his own use (\$10,000). Gary Leuenberger was there, and will make arrangements to get the equipment for him.

Getty mentioned that since 1980 composing has taken up most of his musical energies. We had asked him to bring along one of his handwritten manuscripts. When John Leland took the manuscript and through the use of his computer transformed a portion of it into a publishable form, Getty was ecstatic. Getty's interest in voice extends beyond his own singing. He has organized and taught vocal clinics from time to time, and as we had hoped, he was interested in John Chowning's singing voice project. As expected, he agreed to help Stanford arrange for participation of the great voices of our time in an archive and analysis project. Gordon liked Bill Schottstaedt's compositions and was given a tape of one of them. John Chowning now understands the kind of music that Gordon enjoys. Getty seemed to be fascinated by the full range of activity he was shown, from the high resolution graphics to the frequency modulated piano sounds.

Our next move with Getty is to have him visit CCRMA's new headquarters at the Knoll, and the digital recording studio where the great voices project will take place. We are trying to schedule this visit for February 14th. On that day, Pierre Boulez, Directeur, Institut de Recherche et Coordination Acoustique/Musique, will be visiting from Paris prior to the performance of his newest composition in San Francisco. Pierre has agreed to spend an afternoon on campus to help us do some development work, and also meet with Gordon Getty. This invitation to Getty was mentioned and now will be formalized. Gordon said that he had not met Boulez and would like to. He doesn't know Pierre's music, but he admires his conducting. Then Gordon chided himself for not being familiar with his fellow 20th Century composers. The Boulez/Getty visit on February 14 is set to correspond with CCRMA's move into the Knoll with its sound studio and collection of Yamaha equipment.

We now have numerous ways of getting in touch with Gordon and a lot of reasons that he will want to get in touch with us.

- We can send him more information on the vocal analysis he requested.
- As new Yamaha equipment is created and delivered, we can have him down to learn about it firsthand.

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- The next time that John Chowning goes up to the Droid Works at Lucasfilm to visit Andy Moorer, he intends to give Gordon a call and offer to take him along.

I am enormously encouraged by the events of today and John Chowning and Patte Wood's superb handling of the arrangements. We should expect some real monetary help to result from this relationship and we should also expect to have Gordon become much more attached to Stanford University in general.

So it is full speed ahead and hold the mayo!

John

cc: Al Cohen
Nancy Bruno
John Chowning/Patte Wood ✓
John Ford
Stephen Peeps