

# Stanford's Musical 'Marriage'



PIERRE BOULEZ  
Getting it together

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Leading European composers Pierre Boulez and Luciano Berio will participate in a seminar in the Bay Area Aug. 1-12 as part of a collaboration between Stanford University and the leading center for computer music abroad.

The collaboration will mean the marriage (or at least the liaison) of two highly eligible acronyms: Stanford's CCRMA (Center for Computer Research in Music and Acoustics), and France's IRCAM (Institute for Research and Coordination in Acoustics and Music). Strictly speaking, however, both of them are still in the gestation stage.

Nonetheless they are already engaged. And the "wedding" might even be solemnized by a giant PDP-10 computer, which plays a major role at the Stanford center.

Both the CCRMA and IRCAM are new organizations designed to bring together

musicians and scientists in acoustic research.

"Every center tends to build a wall around itself, especially in Europe," says John Chowning, co-director of CCRMA. "We hope to provide intellectual ventilation as well as coordination."

The first joint seminar next summer at Stanford will bring together some 20 French scientists and musicians with their West Coast counterparts to tell of their research, speculate on future directions, and firm up the liaison between their respective laboratories, which Boulez refers to as "a fruitful relationship...already existing."

Boulez is general director of IRCAM, in addition to being conductor of the New York Philharmonic and the BBC Symphony. He is considered one of the most influential and progressive of today's composers.

The IRCAM facilities in-

volve a multi-million-dollar structure being built at Petit-Beaubourg, in Paris, due to open in 1976. Under the prodding of the late President Georges Pompidou, the French government made an extraordinary (and perhaps unprecedented) investment in the frontiers of new music and acoustics.

The diamond in IRCAM's crown will be the versatile, state-of-the-art performing hall. The ceiling and wall panels will be movable and turnable to alter the hall's acoustics. Spotlights, projectors, speakers, and even closed-circuit TV are provided for, so that the most unorthodox multimedia works could be performed or tried out there. The hall appears to be 10 years ahead of any other performing space to have made the scene so far.

"Stanford has better computer capabilities, and the unique, highly developed computer graphics," Chowning

commented, "but IRCAM will be much more varied." And much more expensive, he neglected to add.

Chowning and his coworkers have worked on digital-computer music at the local campus since 1964. The CCRMA staff, in addition to Chowning, will include Professor Leland Smith, composer Loren Rush,

and others at the Artificial Intelligence Laboratory site.

Chowning foresees work in digital-signal processing, psychoacoustics, linguistics, sound perception and music. His center will be financed by two pending grants of \$325,000, which will require raising \$125,000 through contributions.