

30 July 1980

THE STANFORD/BOSTON SYMPHONY ORCHESTRA PROJECT - NOTES

I. CCRMA - Growth

- 1966 - Computer music at Stanford started by John M. Chowning, Leland Smith and Loren Rush in association with the Stanford Artificial Intelligence Laboratory.
- 1970 - 6 graduate students (average)
 - First annual summer Computer Music Workshop; international attendance (avg. 25) of composers, teachers and researchers
 - John M. Grey and James A. Moorer join project.
- 1973 - Established Stanford computer music system at Carnegie-Mellon University and Colgate University.
- 1975 - CCRMA established as a "center" within the University with funding by the National Endowment for the Arts and the National Science Foundation; staff: John M. Chowning, John M. Grey, James A. Moorer and Loren Rush.
 - Special workshop for Pierre Boulez and members of IRCAM staff; formed the basis of the IRCAM computer music system.
 - 10 graduate students (average)
- 1976 - CCRMA Digital Recording Studio
- 1977 - James A. Moorer appointed Scientific Advisor to IRCAM through 1979.
- 1979 - CCRMA establishes its own computer facility - the only large-scale computer system in the country devoted entirely to music.
 - 20 graduate students (average)
 - Staff: John M. Chowning, John M. Grey, James A. Moorer, Robert Poor, Loren Rush, Tovar, Patte Wood.

II. CCRMA - Support

	<u>Source</u>	<u>Amount</u>	<u>Topic</u>
1975 -	NEA C50-31-282 (2 yrs)	160,000	computer music
	NSF DCR 75-00694 (2 yrs)	254,600	facility
	Yamaha License	9,682	computer music
			research
			royalties
1976 -	NSF BNS 75-17715 (2 yrs)	90,000	timbre research
1977 -	NSF MCS 77-23743 (2 yrs)	175,051	interactive res.
	NSF BNS 77-22305 (2 yrs)	110,311	timbre research
	Gifts	70,000	creative aspects
1979 -	NEA 92-3134-538 (1 yr)	18,000	facility support
1980 -	NSF (2 yrs)	86,527	music analysis
	NSF (1 yr)	45,766	distance perceptior
	NEA (1 yr)	12,000	facility support
	Yamaha	90,000	royalty advance
	Yamaha - audio equipment	50,000	royalty advance
	NEA	20,000	BSO project
	Gifts	3,000	general support
	pledged	25,000	general support

III. CCRMA - Major Performances and Commissions

1970 - RUSH, Dans le Sable, Rome Symphony Orchestra, Ferruccio Scaglia cond., Rome.

1971 - RUSH, The Cloud Messenger, Rome Symphony Orchestra, Giampiero Taverna, cond., Rome.

COWELL/SMITH, Rhythmicana, for orchestra with computer-generated stereo tape. Computer realization of Cowell's part for Rhythmicon (an early electronic instrument now in the Smithsonian Institution).
Dec. 1971 Stanford Symphony, Sandor Salgo, cond.
Aug. 1974 Tanglewood Orchestra, Gunther Schuller, cond.
May 1975 Buffalo Philharmonic, Michael Tilson Thomas, con.

1972 - CHOWNING, Sabelith, computer-generated quadraphonic tape. performances Stockholm, Marseille, Vancouver, Utrecht and Berlin.

SMITH, Rhapsody for Flute and Computer, flute and computer-generated stereo tape. Performance in Paris.

1973 - RUSH, The Cloud Messenger, San Francisco Symphony Orchestra, Seiji Ozawa cond., San Francisco, Niklaus Wyss cond., Leningrad, Vilnius and Moscow.

RUSH, I'll See You in My Dreams, for amplified orchestra and tape. Commissioned by the San Francisco Symphony Orchestra, Niklaus Wyss cond., August 1973.

SMITH, Machines of Loving Grace, for computer, bassoon and narrator, Town Hall, New York City.

1974 - CHOWNING, Turenas, computer-generated quadraphonic tape. Performed in Paris, Berlin, Fest. d'Automne, Paris, 1974; Basel, Bourges, 1975; Berlin, Darmstadt, Melbourne, New York, 1976.

1975 - RUSH, The Cloud Messenger, Boston Symphony Orchestra, Seiji Ozawa cond., Boston, New York, Detroit, Ann Arbor, 1974-75.

RUSH, Song and Dance, for orchestra with computer-generated tape. Commissioned by Seiji Ozawa and the San Francisco Symphony Orchestra, December 3-6, 1975. Also performed on National Public Radio, November 1976, St. Louis Symphony Orchestra, Leonard Slatkin cond., St. Louis 1977, Minnesota Orchestra, Leonard Slatkin cond., Minneapolis, 1978 and Detroit Symphony Orchestra, 1978.

III. CCRMA - Major Performances and Commissions cont'd

1976 - RUSH, Nexus 16, New York Philharmonic ensemble, Pierre Boulez cond., Perspective Encounters, New York.

1977 - CHOWNING, Stria, computer-generated quadraphonic tape, Commissioned by IRCAM, Paris. Performed October 13 in Paris and at the Bourges festival 1980.

RUSH, A Little Traveling Music, for amplified piano with computer-generated quadraphonic tape. Performed at IRCAM, Paris. Also recorded on Serenus Record, N.Y. with Dwight Peltzer, pianist.

1978 - MCNABB, Dreamsong, computer-generated stereo tape. 1978 International Society of Contemporary Musicians Composers Competition winner.

MOORER, IRCAM project with K. Stockhausen, Cologne, West Germany.

MOORER, Lions are Growing and Perfect Days, computer-generated stereo tape. Performed RAI (Italian Radio), Journlees des Etudes, Paris and the Bienale festival, Italy.

1979 - MOORER, Commission work for B'ejart Ballet, Paris, November 1979.

1980 - CHOWNING, Commission for IRCAM, in progress.

1976-1980 CCRMA Computer Music Concerts, Stanford University. formal presentation of works composed at CCRMA.