Thank you for coming!

Please join us for the following CCRMA concerts this Fall:

CCRMA Modulations 2019: In Memoriam Carr Wilkerson
electronic music and performances by friends of Carr
Sat | Oct 5 | 7:30 PM
(CCRMA Courtyard)

Ens Ekt
double bass, baritone saxophone, and bonsai sound sculpture
Thu | Oct 17 | 7:30 PM

Žibuoklė Martinaitytė: *In Search of Lost Beauty...*
audiovisual novellas for violin, cello, piano, electronics and video
Fri | Oct 25 | 7:30 PM

Timothy Weaver: *HYLAEA ReSpoken*
live cinema
Thu | Oct 31 | 7:30 PM

Ellen Phan and Nisa Karnsomport
audiovisual performance
Thu | Nov 14 | 7:30 PM

SideLObe
laptop performance ensemble
Sat | Dec 7 | 7:30 PM
Sun| Dec 8 | 7:30 PM

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please subscribe to our mailing list:
http://ccrma-mail.stanford.edu/mailman/listinfo/events

CCRMA
p r e s e n t s

TRANSITIONS
2019

CONCERT 2

CCRMA Stage, The Knoll
Friday, October 4, 2019
7 PM / 9 PM

Music
AT STANFORD

PROGRAM

Do you believe in bugs? (2019)   Raul Altosaar

The Human Footprint (2019)   Richard Kuan (director)
                                                      Julie Zhu (composer)

Flux (2018)   Mariam Gviniashvili

Ground and Background (2017)   Fergal Dowling

Space, S[acred|ecular] (2014/16)   Fernando Lopez-Lezcano

**Glenn Gould Plays   Hassan Estakhrian
the Blues** (2017/19)

**The Man in the Mangrove   Donna Decker (librettist)
Counts to Sleep** (2019)   James Moorer (composer)
    Epifania
    Caduta   Cast:
    Rivelazione   Frank Lindamood (narrator)
    Rinascita   William Heebink (prime numbers)
    Accettazione
    Trascendenza   Credits:
                                           Audio enhancement - *GoodSound
                                                      Virtual Acoustics*
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                                           THX Deep Note audio mark
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                                                          of THX Ltd.

affording performers involvement in the compositional act and allowing emerging structures to reveal their own logic. He draws on a variety of simple sound materials—noise grains, isolated tones, environmental sound samples, or intuitive vocalisations—in combinations that create complex inharmonic textures.

Fernando Lopez-Lezcano enjoys imagining and building things, fixing them when they don't work, and improving them even if they seem to work just fine. The scope of the word "things" is very wide, and includes computer hardware and software, controllers, music composition, performance and sound. His music blurs the line between technology and art, and is as much about form and sound processing, synthesis and spatialization, as about algorithms and custom software he writes for each piece. He has been working in multichannel sound and diffusion techniques for a long time, and can hack Linux for a living. At CCRMA, Stanford University since 1993, he combines his backgrounds in music (piano and composition), electronic engineering and programming with his love of teaching and music composition and performance. He discovered the intimate workings of sound while building his own analog synthesizers a very very long time ago, and even after more than 30 years, "El Dinosaurio" is still being used in live performances. He was the Edgar Varese Guest Professor at TU Berlin during the Summer of 2008. In 2014 he received the Marsh O'Neill Award For Exceptional and Enduring Support of Stanford University's Research Enterprise.

Hassan Estakhrian composes, performs (vocalist & multi-instrumentalist), develops intermedia works, and produces. Colliding genres of music that span across rock, jazz, classical, and experimental, Hassan utilizes music and extramusical elements to create quirky experiences and tell stories. Descriptions of his assorted works include a sci-fi rock opera about turkey sandwiches, a quisi-videogame/composition of animal avatars soaring through a 3D simulated environment controlled by Wiimotes, and a story framed inside a sandbox about a boy who is swept out to sea and befriends sea critters. More at antennafuzz.com.

Donna Decker is a retired professor of English/Creative Writing from the University of Wisconsin – Stevens Point. A poet and performance artist, she has written, directed, produced, and performed in collaborative choreopoems since the early 1980's. "Man in the Mangroves Counts to Sleep" appears in her poetry collection, Under the Influence of Paradise: Voices of Key West, published by head and a half press. A series of dramatic monologues told in Key West characters' voices, she wrote these poems in the summer of 1996 while living in Key West. The collection is available at donnadecker.net

James Moorer is a pioneer in the technology of computer music and digital, and a co-founder of CCRMA. A graduate of Stanford's Computer Science Department in 1975, he went on to work at IRCAM in Paris, Lucasfilm in California, and retiring from Adobe Systems in 2016.

from the Macaulay Honors College at Hunter College and previously also studied at Nanjing University, Beijing Normal University and participated in the Yale Norfolk program and New York Arts Practicum. Recent shows include: Inception, Sanya Art Prize, (Sanya) and Mountain Sites, Views of Laoshan at Sifang Art Museum (Nanjing).

Julie Zhu is an artist and composer. She employs a variety of media, from mural painting and sculpture to performance and video, and collaborates with artists from different fields to create experimental chamber experiences. She has activated living rooms, concert halls, art galleries, bell towers, caves, copses, and once made a tiny house for just one harpsichordist's body and the keyboard. Her scores range from hair cast in clear resin to temporary tattoos to traditional orchestration, and have been performed by Marco Fusi, Longleash, PROMPTUS, TAK ensemble, among others. Zhu gives carillon concerts around the world and was the resident carillonneur at Saint Thomas Fifth Avenue in Manhattan. At present, Zhu is working on her DMA in music composition at Stanford University, and previously studied at Yale University (BA mathematics, BA art), the Royal Carillon School (Diploma carillon performance), and Hunter College (MFA art).

Mariam Gviniashvili is an Oslo-based electroacoustic composer, originally from the country of Georgia. She arrived at composition after voice and piano studies from early age, years of performing as a jazz pianist, and studies and work in the music production business. She composes acousmatic music, often for large speaker arrays. She has also created audiovisual media and interactive sound-art works. Mariam's compositions have been presented at festivals and concerts worldwide, including NYCEMF 2018, Venice Electroacoustic Rendez-Vous, 35th General Assembly of CIME, Stockholm November Space, Transitions concert series at CCRMA 2018, Cube Fest 2019, Ultima Oslo Contemporary Music Festival, among others. During her tenure as studio manager at Tbilisi State Conservatoire, she has completed Master studies in acoustic composition, two years of studio production studies at the Norwegian Academy of Music, and a year of electroacoustic music composition at Liszt Academy of Music. Currently she pursues a Master's degree in Music Performance Technology at the Norwegian Academy of Music.

Fergal Dowling is a composer of electroacoustic and instrumental music, and an ensemble director. He studied composition at Trinity College Dublin (BMus, 2000, MLitt, 2002) and the University of York (PhD, 2006). He has worked as a teaching assistant (York) and Assistant Lecturer in music technology (DkIT) and continues research in interactive audio performance, sound spatialisation and algorithmic composition. His works combine acoustic and electronic forces, computer-based interaction and sound spatialisation to engage the listener with a sense of presence and immediacy. His interactive works postpone compositional decisions until the moment of sounding, thus

PROGRAM NOTES

Raul Altosaar: *Do you believe in bugs?*

Live performance with a custom musical interface made out of a repurposed virtual reality system and scavenged detritus.

Richard Kuan | Julie Zhu: *The Human Footprint*

In 2018, UCCA, China's leading contemporary art museum, commissioned 2Faced Dance Company to hold two days of workshops at UCCA Dune, a satellite art museum designed by Open Architecture that lies beneath the sand in the seaside enclave of Aranya in Beidaihe. Local residents from Beijing and Aranya learned a series of movements and choreography culminating in a site-specific performance at UCCA Dune. 2Faced's dancers experimented with architecture and plastic materials to explore the different ways we mark and are marked by nature, but they improvised without any sound, so I worked with director Richard Kuan in creating the music, using as my score the dance and its preservation on film.

Mariam Gviniashvili: *Flux*

Streams of microscopic sound events burst out as contours while others dissolve in the background to create the impression of shapes and momentum. These fluctuating textures inhabit the space as flocking birds, bubbling surfaces, or pseudo verbal articulations of the enclosure, creating sensations of being tightly surrounded by sound and then being released.

Fergal Dowling: *Ground and Background*

Ground and Background was composed for Perisonic, a themed concert in which three composers reimagined the Dublin cityscape as an immersive audio-visual experience for surround sound and four video projections in three movements. The urban environment is reconsidered through the metaphor of a journey, wherein the listener is jolted through a fragmented streetscape reconstructed with audio and video jump cuts.

The work is composed entirely of audio and video recordings made in Dublin city centre in early 2017, and attempts to reimagine the city as a fictionalised space through the selective reassembling of recordings.

In the newly imagined city the boundary of the real and the imagined is a fluid membrane – on one side the recorded space, on the other a transliteration, a new space occupying an invented geographical memory.

The audio part is based on the technique of 'wide-area sampling', a systematic method of sampling wide areas, or meta-spaces. In this case, hundreds of samples and impulses, recorded in dozens of acoustically distinctive exterior spaces throughout Dublin, are assembled, reassembled, and contrasted with a continuously evolving background. The listener/viewer transverses a reconstructed imaginary city in which local details become mirrored by their context – foreground details accumulate into dense gestures, and distant backgrounds condense into localised impulses.

By re-contextualising the sampled audio and video material, the work aims to decouple the relationship between the sound of the city and its original geographical context. This dislocation has the effect of foregrounding the sonic character of the sampled space, and allows us to consider the cumulative space as a larger sampled meta-space with a specific and otherwise inaccessible sonic identity.

The listener and the creator find themselves assuming the same spatial locale, and the same role, as the observer replaces the recording artist as the city's voyeur. The city, undressed of its human presence, awaits our interpretation. The incessant motion of the point-of-view mimics the routine of travel, but the reconstructed soundscape only hints at how the absent population might navigate their disjointed environment. Whom, we might wonder, does this city serve, and how do the occupants relate to these spaces? We are not told, but we recognise their presence through the sound of their footsteps and the distant background noise of their activities.

Perisonic was commissioned by Dublin Sound Lab and produced by Sabina Bonnici. The video part was photographed and edited by Mihai Cucu. Gráinne Mulvey and Scott McLaughlin composed Perisonic movements 1 and 3, respectively.

Fernando Lopez-Lezcano: *Space, S[acredlecular]*

Hagia Sophia in Istanbul, Turkey, was once a cathedral, a mosque and is now a secular museum. Its main dome rises up to a height of 182 ft and the building is one of the greatest surviving examples of Byzantine architecture. The Icons of Sound group at CCRMA, Stanford University and the Arts and Art History Department at Stanford sought to recreate its acoustics digitally so that music created centuries ago for that space could be "heard" again as intended (at least virtually). The culmination of the project was a Stanford Live concert in the 2013 opening season of the Bing Concert Hall at Stanford ("From Constantinople to California"), in which the Cappella Romana singers, a group specializing in byzantine chanting, performed live within a computer simulated 3D rendering of the Hagia Sophia acoustics, inside Bing itself.

This recreation of Hagia Sophia remains frozen in the digital domain, and was the foundation and inspiration for the creation of this piece over a week of very intense work in the ZKM Kubus. It was also the testing ground of a new reverberation architecture that enabled me to work completely in the Ambisonics domain, creating soundfields that are independent of the number and location of the rendering speakers. This 3D environment created a natural and very convincing recreation of this very large space, in which the reverberation supports and maintains the spatial information of the music rendered within it.

The interplay between the secular and sacred aspects of Hagia Sophia, and the precise tailoring of percussion and vocal sounds into musical form inside the simulated space created the rest.

Donna Decker | James Moorer: *The Man in the Mangrove Counts to Sleep*

The poem "The Man in the Mangroves Counts to Sleep" by Donna Decker is from her collection "Under the Influence of Paradise: Voices of Key West". The musical setting by James Moorer continues his earlier work on speech synthesis for musical composition. Every sound in the piece was made from three readings of the poem by musician Frank Lindamood and one reading of the first 300 prime numbers by William Heebink.

ABOUT THE ARTISTS

Raul Altosaar is an Estonian-Canadian artist and researcher. He builds musical interfaces using custom software and hardware. Raul crafts intense performances with these systems, sometimes in holes, on rooftops, or in the wastelands surrounding large cities. Currently, Raul is very excited to be a new master's student at CCRMA.

Richard Kuan is an artist, filmmaker, and MFA student at the Central Academy of Fine Arts in Beijing. He received his Bachelor of Fine Arts