



## Give Your Ears a Treat!

Every year, the Department of Music at Stanford presents over 150 concerts, recitals, and events by students, faculty, ensembles, and guest artists — often some of the most well-known names in music — and we invite you to join us on this voyage of musical discovery.

Whether your preference is choral, instrumental, early music, or the latest composition, chamber or symphonic, jazz or classical, you can find something to please both the ear and the pocketbook — great music at a great price!

Complete the form below and give it to an usher as you leave today's concert if you wish to receive our weekly concert email. Additionally, you can also find up-to-date information on all our events online, as well as a monthly event calendar you can download.

» [music.stanford.edu](http://music.stanford.edu)

NAME \_\_\_\_\_

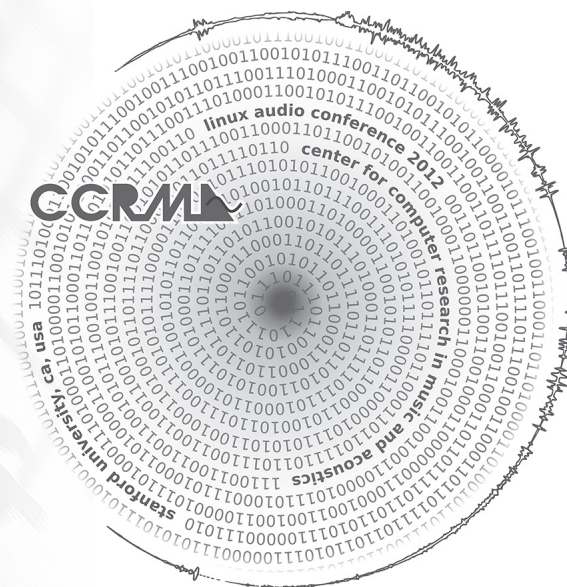
EMAIL \_\_\_\_\_

### AREAS OF INTEREST:

- |   |                                  |
|---|----------------------------------|
| <input type="checkbox"/> Chamber Music    | <input type="checkbox"/> Piano   |
| <input type="checkbox"/> Early Music      | <input type="checkbox"/> Quartet |
| <input type="checkbox"/> Electronic Music | <input type="checkbox"/> Strings |
| <input type="checkbox"/> Guitar           | <input type="checkbox"/> Taiko   |
| <input type="checkbox"/> Jazz             | <input type="checkbox"/> Vocal   |
| <input type="checkbox"/> New Music        | <input type="checkbox"/> Winds   |
| <input type="checkbox"/> Orchestra        | <input type="checkbox"/> ALL     |
| <input type="checkbox"/> Organ            |                                  |



## LINUX AUDIO CONFERENCE CONCERT I



STANFORD  
UNIVERSITY



DEPARTMENT  
OF MUSIC

CCRMA STAGE, THE KNOLL  
THURSDAY, 12 APRIL, 2012  
8:00 P.M.

---

## PROGRAM

Traxpong	Juan Reyes
First Lament of the Cello Machine	Dave Phillips
FT001	Martins Rokis
Mitslalom	Music: Oded Ben-Tal Video: Rees Archibald Performance: Caroline Wilkins
Caladan	Florian Hartlieb
Electroacoustic Audio-Fiction in three movements	
1. <i>Landing</i> (3'51")	
2. <i>Exploration</i> (2'40")	
3. <i>Encounter</i> (5'07")	
Composition in Loops #1	Zachary Berkowitz

## CCRMA.STANFORD.EDU/CONCERTS

**TO ENSURE A MORE PLEASANT EXPERIENCE FOR ALL:** No food, drink, or smoking is permitted in the building. Cameras and other recording equipment are prohibited.

Please ensure that your phone, other electronic devices, or watch alarm are all turned off.

**AN ADDITIONAL NOTE TO PARENTS:** We appreciate your effort in bringing your children to a live music performance. Out of respect for other audience members and the performers, we count on you to maintain their quiet and attentive behavior. Thank you.

---

## ABOUT THE LINUX AUDIO CONFERENCE 2012

The Linux Audio Conference (LAC) is the international conference about Open Source Software for music, sound, and other media with Linux as the main platform. 2012 marks the 10th anniversary of the event, and it is the first time LAC takes place in the United States. The Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University is proud to be the first American host of this conference.

The Linux Audio Conference brings together musicians, composers, sound artists, software developers, researchers, and engineers working with Linux as an open, stable, professional platform for audio and media research and music production.

The conference main tracks will be streamed live and archived. Remote participation will be possible via IRC. | [lac.linuxaudio.org/2012](http://lac.linuxaudio.org/2012)

---

## SPONSORS



Tickets are available at the door for all Department of Music concerts.  
Advance tickets are available through the Stanford Ticket Office at (650) 725-2787.

## USHERS NEEDED

Ushers are needed for Department of Music concerts and are admitted to concerts free of charge. Call the Department of Music at (650) 721-1507, or sign up on either our website ([music.stanford.edu](http://music.stanford.edu)) or the bulletin board outside the department office.

Receive convenient weekly concert announcements by e-mail.  
Send an e-mail to [music-listings-join@lists.stanford.edu](mailto:music-listings-join@lists.stanford.edu)  
AND YOU WON'T MISS A THING!

University of Colombia. Current interest and research topics are focused around tactile and haptic measures to manipulate gesture and acoustical environments, as well as on musical expression. Among his works (mostly related to computer music), there are compositions for the stage, dance, video, sound installations, and chamber pieces. His research has been published in several journals, and much of his music has been performed around the world.

**MARTINS ROKIS** has been involved in various short term projects and experiments since the late '90s. He has performed as a DJ, co-produced an experimental music radio show on radio NABA since 2002, and created music under several aliases. His current work is a blend of prepared generative strategies and improvisation working with open source software and code. Combining interests in computer music and sound art, he is exploring the possible synergy between control / decontrol, digital sound synthesis, and multimodality of human perception.

**CAROLINE WILKINS** was born in England and studied piano and composition at the Royal College of Music. From 1982–87, she lived in Sydney, guest lecturing in piano improvisation and new music theater composition at the Sydney Conservatorium of Music, studying theater skills, and working as a composer / performer in new forms of theater and music theater. In 1987, she was awarded an Australia Council grant for further composition study with Mauricio Kagel in Cologne, after which she settled in Germany. Since 1987, Wilkins' music has received performances and broadcasts worldwide, including the ISCM World Music Days. She has also been successful in several composition competitions, and sponsored for performance in numerous festivals. She was awarded the Karl–Sczuka prize from South West German Radio in 2000 for the radio composition *Mecanica Natura*. She currently lives in Britain and is undertaking research in Sound Theater composition at Brunel University, W. London. Her works are published by G. Ricordi & Co., Munich.

---

## PROGRAM NOTES

**JUAN REYES:** *Traxpong*

*TraxPong* is a tape-music (mediatic) composition based on J.C. Risset's rhythmic paradoxes applied to speech signals so that their effect is implicit. The source of these signals belongs to previous works, *Las Meninas* (1991) and *TxRx Pong* (2007). "Trax" means transmitting a source signal while "pong" is receiving feedback from the source signal, both terms used in radio transmission and appropriated in radio art. The effect of each rhythmic paradox is a continuous crescendo or otherwise decrescendo to achieve tension contrasts throughout the piece. Other sounds in this piece are further processed using spectral modeling, as well as known delay-line techniques. Spatial manipulation is achieved by distance changing trajectories of sound sources over Lissajous graphic schemes. This piece was composed using Bill Schottstaedt's CLM and Snd with Michael McNabb's reverb, in addition to Juan Pampin's ATS on a PlanetCCRMA Linux workstation.

**DAVE PHILLIPS:** *First Lament of the Cello Machine*

A five minute piece composed with Csound (via Jean-Pierre Lemoine's AVSynthesis), then edited and mastered with Ardour3.

**MARTINS ROKIS:** *FT001*

*FT001* is a stereo version of a multichannel recording made with Supercollider 3 programming language on Puredyne and edited in Audacity with the aim of exploring the possible synergy between control / decontrol, merging generative strategies with improvised realtime decisions to create dense, abstract sound gestures influenced by communication patterns of insects and birds. The resulting textures serves as background material for live coded responses or further manipulations and edits.

**ODED BEN-TAL, REES ARCHIBALD, AND CAROLINE WILKINS:** *Mitslalom*

The title is a play on the affinity between the Hebrew words for sound (*Tsil*) and shadow (*Tsel*). If the word *Mitslalom* existed in the language, it might mean "sonorities of shadows." The piece emerges out of *Zaum: Beyond Mind*, an ongoing collaboration between composer / performers Caroline Wilkins and Oded Ben-Tal. *Zaum* is a sound theatre piece particularly interested in the notions of embodied musical performance, as the piece relates to the digital nature of much of the sonic material and the changing relationship between the different types of presence. A chance encounter with Rees in Caen led us to try and extend our collaboration.

**FLORIAN HARTLIEB:** *Caladan*

At an unknown time, in an undated year, a no-further-defined species encounters an undiscovered planet. *Caladan* is inspired by the science fiction novel *Dune* by Frank Herbert. The piece is divided in three movements that shall take the audience on a fictive journey to a foreign planet.

The first movement describes the landing in the new world. Different sounds from crickets, doves, and water (in the novel *Dune*, Caladan is the “Water-Planet”) are combined with synthetic sounds generated through frequency modulation.

The second movement deals with the exploration of the unknown planet. High tension is created, and the water sounds are very apparent in this movement.

In the third movement, different kinds of beings encounter themselves, which is musically described through question / answer gestures. The different sounds of the gestures seem to learn from each other and result in a merged soundworld.

**ZACHARY BERKOWITZ:** *Composition in Loops #1*

*Composition in Loops #1* presents a performance interface with a tight integration between audio and visual elements created using Pd and GEM. This allows the performer to fluidly compose and perform within the audio-visual realm and attempts to eliminate any disparity between the two elements. The included recording is a screencast of the live performance. This is a piece of accidents, glitches, and mistakes. As in all art, this piece is a product of the feedback loop that occurs between the artist and their chosen medium. Sometimes, we are reduced to observing the medium's behavior and trying to intervene.

---

## ABOUT THE ARTISTS

**REES ARCHIBALD** (b. 1972, Australia) studied saxophone and woodwind performance before moving to Japan to further his studies of *shakuhachi* (Japanese Zen bamboo flute) in 1996. He graduated with a Master's degree in electronic music composition from Wesleyan University in the U.S. in 2002; at Wesleyan, he worked with composers Ron Kuivila, Alvin Lucier, and David Behrman. Rees' research centers on an investigation of conscious states in performance. Originally based in instrumental musical performance, his work is now moving towards devised physical movement blending sonic arts with dance and Asian meditation systems.

Born in Israel, **ODED BEN-TAL** studied composition at the Rubin Academy of Music in Jerusalem, followed by doctoral studies at Stanford University with Jonathan Harvey and Brian Ferneyhough. While at Stanford, Oded also engaged in research activities at CCRMA (Stanford's Center for Computer

Research in Music and Acoustics). His compositions have been performed in numerous countries including the U.K., France, Colombia, the U.S., Israel, The Netherlands, and Denmark. His work includes instrumental and vocal works, multichannel compositions, interactive electronic pieces, and multimedia projects. Recent work includes the interactive multimedia performance, *Ukiyo*, performed at Sadler's Wells Theatre in London and the Kibla Arts Center in Maribor, Slovenia; and *Zaum: Beyond Mind*, awarded best performance for 2011 by the Logos Foundation.

**ZACHARY BERKOWITZ** is a composer and percussionist currently residing in Statesboro, Georgia. He is pursuing a Master of Music in Music Technology at Georgia Southern University, where he studies with Dr. John Thompson. He was awarded a Bachelor of Music in Instrumental Performance from New Mexico State University, where he studied percussion with Dr. Fred Bugbee and Dr. Ed Pias. Currently, Zachary is working to further his skills in composing for the electronic medium, and he always seeks to erase the boundary between high and low art.

**FLORIAN HARTLIEB** (b. 1982) is a German composer and multimedia artist, based in Vienna, Austria, and Bochum, Germany. He studied composition with Thomas Neuhaus at the ICEM of the Folkwang University of the Arts in Essen, Germany, and Karlheinz Essl at the University of Music and Performing Arts Vienna (MDW). Hartlieb holds a diploma in electronic composition from the Folkwang University and is currently a Ph.D. Researcher at the MDW. He received a scholarship for excellence from the Folkwang University and was awarded with first prize at the international composition competition *Jeu de Temps / Times Play* (JTTP 2009). His works have been played in Europe, Asia, and the Americas.

**DAVE PHILLIPS** is a composer / performer / instructor living in northwest Ohio. His compositions range from simple blues songs to complex works based on contemporary computer music techniques. He has worked extensively in the Csound environment since the late 1980s, with occasional forays into SuperCollider 3, Pure Data, and other similar environments. Most recently, his electroacoustic compositions have focused on the use of AVSynthesis, a Csound-based program for music composition and sound synthesis. Dave is also a frequent columnist to the *Linux Journal* and other Linux-centric periodicals, and he has contributed work for various other publications, including the *Csound Book* and the *Audio Programming Book*.

Born in Barranquilla, Colombia, in 1962, **JUAN REYES**, composer, has pursued degrees in Computer Science, Mathematics, and Music aiming towards computer music and its related fields at the University of Tampa and CCRMA at Stanford University. He has been professor of art and music, as well as a research associate at La Universidad de Los Andes in Bogotá and at the National