MUSIC AT STANFORD

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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.
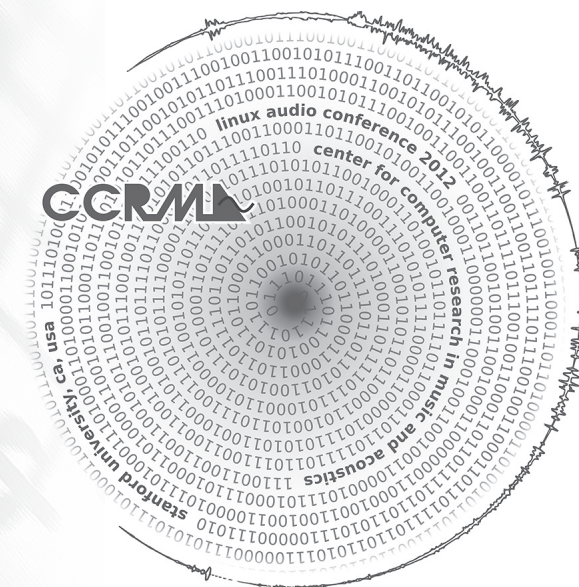
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Areas of Interest:

_____	Chamber Music	_____	Piano
_____	Early Music	_____	Quartet
_____	Electronic Music	_____	Strings
_____	Guitar	_____	Taiko
_____	Jazz	_____	Vocal
_____	New Music	_____	Winds
_____	Orchestra	_____	ALL
_____	Organ		

MUSIC AT STANFORD

LINUX AUDIO CONFERENCE CONCERT II

CCRMA

STANFORD UNIVERSITY

DEPARTMENT OF MUSIC

CCRMA STAGE, THE KNOLL
FRIDAY, 13 APRIL, 2012
8:00 P.M.

PROGRAM

Densité	Benjamin O'Brien
fluid dynamics	Adam Scott Neal
Metal Clouds	Jan Jacob Hofmann
Terra Incognita	Frank Ekeberg
Sol Aur	Lawrence Fyfe
Rick's Trombone	Christiane Strothmann

CCRMA.STANFORD.EDU/CONCERTS

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**

SPONSORS

USHERS NEEDED

UPCOMING MUSIC AT STANFORD CONCERTS

April 14 (Saturday) 8:00 p.m. at CCRMA Stage, The Knoll
Free
Linux Audio Conference 2012 Concert III
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. Three free evening concerts will be presented at CCRMA during the conference. | *Co-sponsored by CCRMA, SiCa, Stanford University, LWN.net, Fedora Project, linuxaudio.org, and CiTu.*

April 20 (Friday) 8:00 p.m. at Campbell Recital Hall
Free
Koyel Bhattacharyya and Chen Chen, sopranos: Senior Voice Recital
A program of art songs and arias for two sopranos with **Steven Lightburn**, piano, and **Su Mi Park**, piano.

April 20 (Friday) 8:00 p.m. at Memorial Church
Free
Allen Treviño: Student Organ Recital
Works by Bach, Franck, Dupré, and Vierne.

April 20–21 (Friday–Saturday) 8:00 p.m. and April 22 (Sunday) 2:30 p.m. at Dinkelspiel Auditorium
Reserved free tickets at Stanford Ticket Office
TF Pauly: Senior Composition Recital
The Ones Left Behind
The Ones Left Behind is an original musical composed by senior TF Pauly and written by Rebecca Hecht, with direction by Deanna Tan. Set in Nantucket during the decline of the whaling industry (the 1840s), this tale of romance, separation, and devotion features performances by Annie Sherman, Matt Billman, Chrissy Ensley, and Michael Wintermeyer.

April 21 (Saturday) 8:00 p.m. at Campbell Recital Hall
Free
Stanford New Ensemble
Yinam Leef, guest composer from Israel, is featured in this program directed by **Jindong Cai.**

PROGRAM NOTES

Benjamin O'Brien: *Densité*
Densité was written in the audio software languages of SuperCollider and Paul Koonce's PVC. *Densité* documents the interactions between the density of samples being selected and the dimensions of the space in which they are realized. Depending on particular sets of heuristics, different exponential models and soundscape audio files determine percussion sample playback parameters that are, in turn, recorded. These audio segments are then convolved with varying types of impulses responses, resulting in different sonic spaces. *Densité* focuses on subverting the inherent sonic qualities of percussion instruments as a result of temporal sequence and their individual placement within particular spaces.

Adam Scott Neal: *fluid dynamics*
In *fluid dynamics*, video and audio were both heavily processed to highlight and emulate the natural behaviors of water, oil, heat, and light.

Jan Jacob Hofmann: *Metal Clouds*
There is a game of interaction, kind of a fight between two different kinds of elements in this piece. The continuous ones — the clouds — at some point get counterpointed by their opponents — the wooden-like, discrete sounds.

Frank Ekeberg: *Terra Incognita*
Terra Incognita is a journey to an otherworldly sonic landscape. It provides a setting that may evoke images of something real, or fantastic, that surrounds the narrative. The work is composed using the "ambisonics" technique in order to create a three-dimensional soundsphere in which sounds can move about in any direction, where full surround-sound environments can be set up. The wide dynamics and the variations in range and speed of movement of the different sound materials indicate ever-changing situations — sometimes expected, other times not.

Lawrence Fyfe: *Sol Aur*
Sol Aur is an exploration of the use of FM synthesis. The piece also serves as a vehicle for the Orrerator control interface (Orrerator is a software controller built for Android tablets). The sound for *Sol Aur* is generated by four FM oscillators in Pd, with each oscillator being detuned from a base frequency. By changing the tuning, the index of modulation, and the modulation frequency, many combinations of FM sounds can be created and shifted over the course of the piece.

Christiane Strothmann: *Rick's Trombone*
If the trombone were a city, what would it sound like? A piece made of trombone sounds transformed into concrete and atmospheric city-like sounds. A sound-walk through an imaginary city that tells also about the inaudible and emotional

events that have taken or will take place within it. Trombone sounds taken from and worked out with the trombonist Rick Peperkamp (NL).

All sounds are taken from an experimental session with Rick Peperkamp. Afterwards, the composer transformed the recorded sounds (including some snippets of speech) in the following way: she wrote a personal algorithm in Scheme by which she was able to determine the harmonic and rhythmic micro-structure of the sounds that were to be processed with Csound. The Scheme code generated the Csound scores of the two Csound instruments used for the sound processed within *Rick's Trombone*.

ABOUT THE ARTISTS

Frank Ekeberg (b. 1970, Norway) began exploring the compositional potential of music technology in the mid-1980s when he got a hold of a 4-track cassette recorder and a couple of guitar effects pedals. He received an undergraduate degree in music from the Norwegian University of Science and Technology (NTNU) before he went on to pursue a Master's degree in electronic music at Mills College in Oakland, California, where he studied composition with Pauline Oliveros and Alvin Curran, and a Ph.D. in electroacoustic composition at City University in London, U.K., under Denis Smalley's and Simon Emmerson's tutelage. Ekeberg currently works freelance as a composer and sound designer in Tempe, Arizona.

Lawrence Fyfe is a Ph.D. candidate in Computational Design at the University of Calgary, an interdisciplinary specialization that combines music and computer science. His research focus is on building software toolkits that enable the creation of music control interfaces. He then uses those interfaces in his own composition and performance practice.

Jan Jacob Hofmann was born in 1966 in Germany. He received a diploma from the branch of architecture at the University Of Applied Sciences at Frankfurt/M. He then entered the class of Peter Cook and Enric Miralles at the Städelschule art school in Frankfurt / Main for conceptual design and architecture and there received a diploma in 1997. Since 1986, he has worked in composition and electronic music, and since 2000, the spatialization of sound. He developed and published Csound-based tools for specialization via third order Ambisonic. His latest development is an instrument for spatialization. Now an associate researcher at the Signal Processing Applications Research Group, University of Derby, England, he was nominated for the German award for Sound Art in 2006. He is a member of the executive committee of the German Society of Electroacoustic Music, DEGEM.

Adam Scott Neal (b. 1981, Atlanta) is a Ph.D. fellow at the University of Florida, studying with Paul Koonce, Paul Richards, and James Paul Sain. He studied with Robert Scott Thompson at Georgia State University, earning a B.M. in music technology and an M.M. in composition. Following this, he earned an M.A. in sonic arts from Queen's University, Belfast, where he studied with Pedro Rebelo. Adam's music has been performed in 14 states in the U.S., as well as the U.K., Canada, China, Slovenia, and Switzerland. He has organized over 20 contemporary music concerts in academic and non-academic settings. He currently serves as President of the UF chapter of the Society of Composers, Inc. and as Media Director of the Atlanta-based Terminus Ensemble.

Benjamin O'Brien composes and performs acoustic and electro-acoustic music. He is currently pursuing a Ph.D. in Music Composition at the University of Florida. He holds an M.A. in Music Composition from Mills College and a B.A. in Mathematics from the University of Virginia. Benjamin has studied composition, theory, and performance with John Bischoff, Chris Brown, Ted Coffey, Fred Frith, Paul Koonce, Roscoe Mitchell, and James Paul Sain. His compositions have been performed at conferences and festivals including ICMC, Electroacoustic Music Studies Network Conference, SEAMUS, Musica Viva (Portugal), and the International Competition for Composers Città di Udine (Italy), among others.

Christiane Strothmann is in her last year of electroacoustic music studies in Essen, Germany at the Folkwang University of the Arts, ICEM. Her electroacoustic pieces have already been performed in the U.S., Asia, and Europe. In 2010, her piece *L Logos* was selected for performance at the Beijing Electroacoustica Music Festival. Strothmann was also one of the participants at the ZKM next_generation 4.0 festival in Karlsruhe, Germany. She has recently been involved with sound composition for short film productions.