



## 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 \_\_\_\_\_

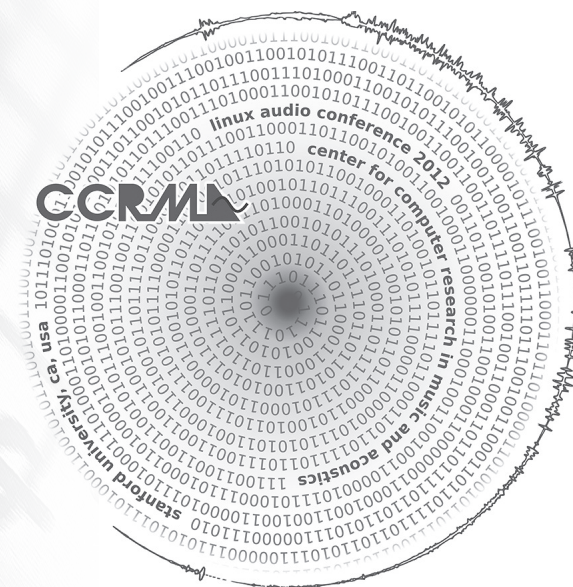
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### AREAS OF INTEREST:

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|---|----------------------------------|
| <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 III



STANFORD  
UNIVERSITY



DEPARTMENT  
OF MUSIC

CCRMA STAGE, THE KNOLL  
SATURDAY, 14 APRIL, 2012  
8:00 P.M.

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## PROGRAM

Vespers	Dave Phillips
Digital RoundO #1	Lorenzo Franco Sutton
Birches (for viola and electronic sound)	Kevin Ernste viola: John Graham
Rite of the Earth	Krzysztof Gawlas
Vocal Etude	Nicola Monopoli
Princesa Chontales	Chris Chafe, Roberto Morales

### 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.*

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## 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)

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## 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!

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## UPCOMING MUSIC AT STANFORD CONCERTS

**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**

(free reserved-seating 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**.

**April 25 (Wednesday) 12:15 p.m. at Campbell Recital Hall**

Free

**NOON CONCERT: FLUTE STUDENTS OF ALEXANDRA HAWLEY**

(Program TBA.)

**April 25 (Wednesday) 8:00 p.m. at Memorial Church Side Chapel**

Free

**ERIC TUAN: SENIOR CONDUCTING RECITAL**

*ONE EQUAL MUSIC*

Eric Tuan directs a 17-voice chamber choir in a diverse program of a cappella repertoire, with a focus on music of the 20th and 21st centuries. The program features Einojuhani Rautavaara's *Suite de Lorca*; British anthems and partsongs by James Macmillan, Hubert Parry, and Ralph Vaughan Williams; recent works by American composers Aaron Jay Kernis and Stacy Garrop; and newly edited motets from Renaissance Italy.

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## PROGRAM NOTES

**DAVE PHILLIPS:** *Vespers*

A brief piece created with the Csound resources of AVSynthesis, an audio / visual composition / performance environment.

**LORENZO FRANCO SUTTON:** *Digital RoundO #1*

*Digital RoundO #1* is a homage to music pioneers of the past — a reflection on the past that tries not to be nostalgic, but hopefully provides an insight on the present and future of music. Here, I have been not only looking at the remote past of Baroque music masters in the piece's title, form, and eloquent gestures, but at the more recent past of electronic music pioneers in its sound synthesis techniques and the craft work of assembling them and the creative use of effects. Minimal raw audio materials were utilized. And finally, *Digital RoundO #1* is a dance that aims to provide listeners with an intriguing sonic experience.

**KEVIN ERNSTE:** *Birches* (for viola and electronic sounds)

*Birches* was composed as a response to the poem of the same title by the great American poet, Robert Frost. My intent was not to “set” the poem, but rather to explore its inner workings — to re-imagine its parentheticals, present in Frost's vicarious vision of a boy, a scene of birches, and the truth of the matter versus the “truth” as revealed in the confession of an old man looking back.

*Birches* is dedicated to my father and was composed for violist John Graham.

**KRZYSZTOF GAWLAS:** *Rite of the Earth*

*Rite of the Earth* is a series of pieces utilizing the sounds of ceramic instruments built during the Academy of the Sounds of the Earth, a multidisciplinary artistic project held in the Faculty of Fine Arts and Music of the University of Silesia in Katowice, Poland. Most of the compositional process and sound synthesis was carried out in SuperCollider, and then mixed and spatialized in Ardour with the use of tools by Fons Adriaensen. In the sixth part, there's an orchestra of bowed bowls, flutes, ocarinas, shakers, and drums, all brought to life by various computer music techniques.

**NICOLA MONOPOLI:** *Vocal Etude*

*Vocal Etude* is an etude on the voice, which is probably the best instrument of the world. The voice could be the voice of a child, the voice of a girl, the voice of the people we hear every day, or also the inner voice. This etude is a *ricerca* on the voice.

**CHRIS CHAFE AND ROBERTO MORALES:** *Princesa Chontales*

Morales composed the computer sequences and processing effects after his experiences recording music of the Huaves natives of Oaxaca, México. His work at the Banff Center in March, 2009 included this performance with Chris Chafe.



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## ABOUT THE ARTISTS

**CHRIS CHAFE** is a composer, improviser, cellist, and music researcher with an interest in computers and interactive performance. He has been a longterm denizen of the Center for Computer Research in Music and Acoustics (CCRMA), where he is the center's director and teaches computer music courses. Three year-long periods have been spent at IRCAM, Paris, and the Banff Centre making music and developing methods for computer sound synthesis. The SoundWIRE project launched in 2000 involves real-time Internet concertizing with collaborators the world over. New tools for playing music together and research into latency factors continue to evolve. An active performer either on the net or physically present, his music is heard in Europe, the Americas, and Asia. A five-country "Resonations" concert was hosted by the United Nations in November, 2009. Gallery and museum music installations are continuing into their second decade with biological, medical, and environmental "musifications" featured as the result of collaborations with artists, scientists, and MDs. Recent new works include *TQ11*, a "tomato quintet" for the transLife:media Festival at the National Art Museum of China and *Phasor* for contrabass and electronics. CDs of Chafe's works are available from Centaur Records.

**KEVIN ERNSTE** is a composer, performer, and teacher of composition and electronic music at Cornell University, where he is Director of the Cornell Electroacoustic Music Center. He did graduate work in music composition at the Eastman School of Music (M.A., Ph.D.). In 2005, he was the Acting Director and lecturer at the Eastman Computer Music Center and Co-director of the ImageMovementSound festival. Ernste's recent commissions include a new work for the JACK Quartet for 2012, a piece for French horn and electronics for Adam Unsworth (University of Michigan — Ann Arbor), and a half-evening-length work for viola, percussion, and "unmanned" prepared piano to be premiered in 2013.

**KRZYSZTOF GAWLAS**, born in Cieszyn, Poland, is a composer, guitarist, and sound artist. His main focus is on electronic music, application of the computer in composition, and performance of music using synthesis, transformation, and spatial projection of sound. His work includes electronic compositions and chamber music where electronic means are used interactively. His compositions have been performed at a number of prestigious festivals, both in Poland and abroad. He often cooperates with other composers, either by providing an electronic dimension to their compositions or by participating in the performance of their pieces. His achievements also include multimedia projects and theatrical music.

**JOHN GRAHAM**'s multi-faceted career as a soloist, chamber music ensemble artist, and teacher has taken him throughout the U.S. and to Canada, Europe, China, Taiwan, Korea, and Japan. During his 25 years as a top free-lance violist in New York, he performed as soloist; in chamber music ensembles; in new music groups, symphony, ballet, and Broadway orchestras; and in film, TV, and commercial recording. He subsequently taught for 19 years at the Eastman School of Music of the University of Rochester and is now Professor Emeritus of Viola. His recordings include a solo four-CD series entitled *Music for the Viola*, as well as issues of contemporary and conventional ensemble repertoire, including the complete viola quintets of Mozart with the Juilliard Quartet and quartets of Berg, Debussy, and Ravel with the Galimir Quartet. | [www.grahamviola.com](http://www.grahamviola.com)

**ROBERTO MORALES** was born in Mexico City in 1958. He started his musical training in national folkloric music, learning harps from Veracruz, Michoacan, and Chiapas, as well as different kinds of flutes from several regions. Morales completed a Ph.D. in composition at UC Berkeley. At the music school Escuela Superior de Música, he finished his professional studies on flute, piano, and composition. In 1981, he created an interdisciplinary workshop in music, painting, literature, and dance. He has received awards from the Bancomer-Rockefeller Foundation, UCMEXUS, Canada Council for the Arts, and Fondo Nacional para la Cultura y las Artes (FONCA). Currently, he is the director of the Laboratorio de informática Musical (LIM) at Guanajuato, México, where he teaches composition, electronic music, digital art, and music and mathematics. Mr. Morales is currently a member of the Sistema Nacional de Creadores.

**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*.

**LORENZO FRANCO SUTTON** is a passionate musician with a degree in musicology and classical guitar studies. Lorenzo is constantly interested by the interaction of new technology and musical artistic creation. A self-taught programmer and hacker, he uses and promotes the use of Free Libre Open Source Software, as well as awareness in the use of technology. He works as an expert in IT for cultural heritage and on various European projects for the Accademia Nazionale di Santa Cecilia in Rome. He is currently studying electronic music at the Conservatorio di Santa Cecilia.