



Stanford Laptop Orchestra

SideLObe



Stanford University
Cantor Arts Center
modern and contemporary gallery



a special performance • 2015 • february 2nd • 8pm

Ensemble

Alex Chechile | John Granzow | Robert Hamilton
Madeline Huberth | Romain Michon | Chryssie Nanou
Zhengshan Shi | Hana Shin | Ge Wang

SideLObe

SideLObe, an outgrowth of the Stanford Laptop Orchestra (SLOrk), was conceived as a preeminent group to deeply explore laptop-mediated performance, combining sound synthesis, composition, software design, human-computer interaction, custom-designed speaker arrays (made from IKEA salad bowls), and live computer music performance. Founded in Fall 2014 by the members of the Summer 2014 Laptop Orchestra Intensive at Peking University in Beijing, China, the group aims to push the bounds of laptop orchestra performance and to continue to develop a canon of laptop orchestra repertoire.

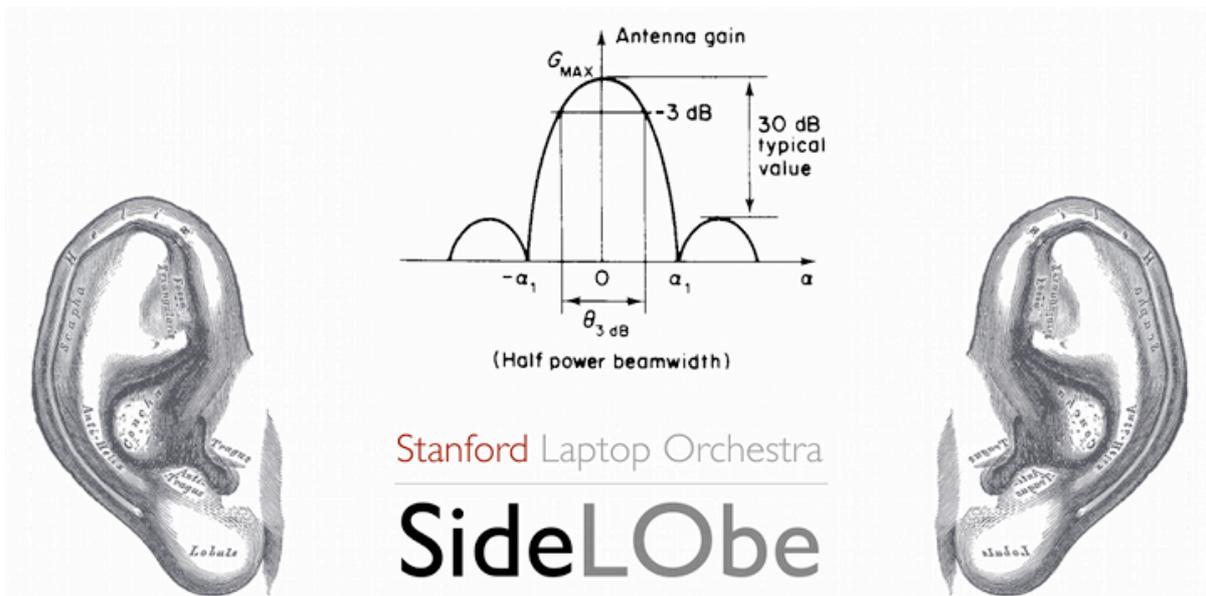
<http://sidelobe.org/>

Cantor Arts Center

The Cantor Arts Center offered their The Modern and Contemporary Collection as the venue and source of inspiration for this inaugural SideLObe concert. The ensemble has been inspired by the artworks in this beautiful gallery; some pieces were programmed and indeed, written with the artwork in mind. These pairings are noted and discussed in the program notes.



CANTOR ARTS CENTER
AT STANFORD UNIVERSITY



Drone (2006)

Dan Trueman

This is part of a series of works and experiments with using onboard sensors (found on Apple and other laptops, intended to protect the hard drives in the event of sudden motion) to control sonic and musical parameters. The players have control over volume, pitch, and timbre via the onboard accelerometers and trackpad. We open with this piece, as it is a 'classic' laptop orchestra piece, written by one of the medium's progenitors, and performed at the first SLOrk concert.

Giography (2015)

Ge Wang

Giography descends from an instrument called "Intervalia" created in 2014 by Gio Jacuzzi in the course Music 220b: Compositional Algorithms, Psychoacoustics, and Spatial Processing. Here it is reworked as a networked instrument and composition for laptop orchestra. Musical gestures originate from a single performer typing on the computer keyboard, and emanate throughout. This work is named in honor of the creator of the original instrument, and for the spaces it explores.

Astrobballad (2014)

Song Wang

performed by Hana Shin, Romain Michon, Chryssie Nanou,
John Granzow, and Madeline Huberth

This is a piece composed based on the two instruments designed during the SLOrk in China seminar. There are four Beattones* and one PluckMic* instrument. This piece is organized as an informal concerto with the PluckMic's solo. The experimental and accidental elements inside will help you find its mysterious ballad.

* represents the name of the instrument.

This piece's programming was inspired by the Isamu Noguchi (U.S.A, 1962) sculpture entitled "Victim", around which the performers play (not pictured).

Twilight (2013)

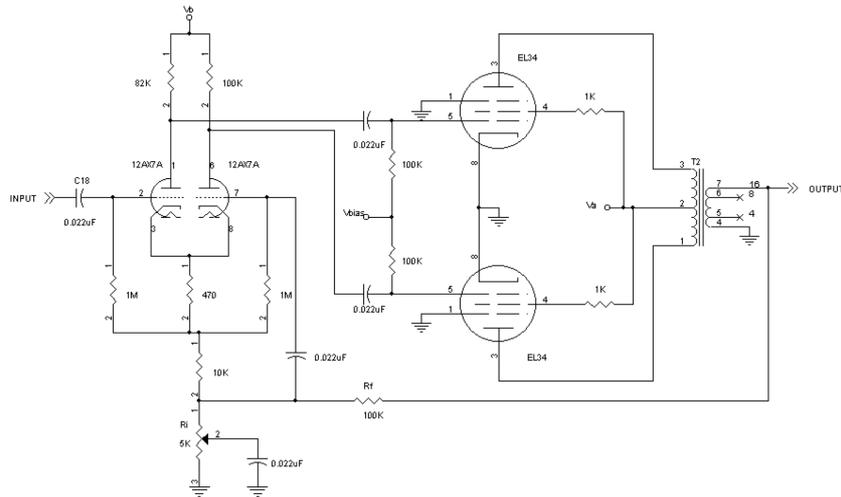
Ge Wang

Inspired by the classic science-fiction short story "Twilight" by John W. Campbell (published in 1934, under the pseudonym "Don A. Stuart"), this piece ruminates neither of the dawn nor triumph of the human race, but of one possible demise set seven million years in the future. This end is not one of annihilation through war or decimation from famine or disease, but a golden decrescendo of defeat brought on by the gradual, nonviolent but unstoppable usurping of technology and machines -- and the loss of man's curiosity and sense of wonder. From the original text:

"Twilight -- the sun has set. The desert out beyond, in its mystic, changing colors. The great, metal city rising straight-walled to the human city above, broken by spires and towers and great trees with scented blossoms. The silvery-rose glow in the paradise of gardens above." • "He sang the song. Then he didn't have to tell me about the people. I knew them. I could hear their voices... I could read their bewildered longings. It called, it called and asked, and hunted hopelessly. And over it all the steady rumble and whine of the unknown, forgotten machines."

This piece proceeds in two movements, "The Dead City" and "A Song of Longings". It explores the longing, beauty and sadness of humanity's end -- not in a bang, but an irreversible powerdown, basked in the lingering, dying, golden glow of humanity's dusk.

alone+easy(2015)
for solo lOrchestra performer
Rob Hamilton



This piece was closely conceived with John Chamberlain, Untitled, 1963, (sculpture, made from car parts) in mind (not pictured).

Doors (2014)

Hana Shin

"Doors" is an exploration of gestures and their immediate sonic (and implied visual) manifestations. "Doors" is also wishful thinking, a desire to pull out sound objects out of the hat and command giant sonic walls with a flick of the wrist. Doors open, doors close, spaces come about, and spaces collapse.

Bruce Conner (U.S.A., 1933–2008), ANGEL KISS, 1975. Gelatin silver print photogram. Gift of Paula and Phillip Kirkeby and the Modern and Contemporary Art Fund, 2005.9



Beijing (2014)

Madeline Huberth and Ge Wang

Written in summer 2014 as part of SLOrk in China, this piece features sound samples from Beijing, recorded by the composers. In three sections, the piece features three of Beijing's memorable everyday experiences: its subway, food, and traffic.



Elmer Bischoff (U.S.A., 1916–1991), Interior with Cityscape, 1969. Oil on canvas. Gift of Mr. and Mrs. John Freidenrich, 2006.37

Richard Diebenkorn (U.S.A., 1922–1993), Window, 1967. Oil on canvas. Gift of Mr. and Mrs. Richard Diebenkorn and anonymous donors, 1969.125



Granite (2007)

Perry R. Cook

Granite begins with the crackling of the granite breaking (multiple delayed and reverberated loops). Slowly, tapping sounds begin to augment, then replace the cracking sounds. These taps are actual hammering of the shims used to split rocks. This grows into a rhythmic pattern, and eventually, the crackles return to replace the rhythmic tapping. All sounds heard in this exhibit are those of the stones and the tools used to break them. As in the opening of the concert, we close with this piece as it is written by one of the founders of the laptop orchestra and is a 'classic' piece in the emerging canon.