

Stanford Laptop Orchestra (SLOrk)
presents
SLOrktastic Chamber Music 2015

April 30, 2015, Thursday 8 p.m.
CCRMA Stage, Stanford University

Next SLOrk Concert: May 30, 2015, Bing Concert Hall
<http://slork.stanford.edu/>



Stanford Laptop Orchestra (SLOrk)

Ensemble

Luigi Balbo Bertone di Sambuy | Lewin Carey | Robert Colcord
Erica Fearon | Andrew Forsyth | Ethan Gellar
Matt Horton | Janna Huang | Trijeet Mukhopadhyay
Tim O'Brien | Kenneth Qin | Nathaniel Shak
Trisha Shetty | Byron Walker

Ge Wang, **Director**
Madeline Huberth, **Co-director**

Wail of Zen

Erica, Trijeet, Lewin
Roshan Vidyashankar)

Contrasting otherworldly electronic sounds with traditional eastern percussion instruments, this piece explores the meaning of tranquility in an increasingly chaotic world.

Peace. Invasion. War. Rebirth. Zen.

SEM Sounds

Madeline and Ge

Inspired by the long-running study “Strong Experiences with Music” (SEM) by Alf Gabrielsson and Roy Bradbury, this piece represents a few aspects of our collective ‘strong’ musical experiences – for example, that for many, they tend to occur during our youth and in some cases, during early childhood. The piece includes time-stretched samples of songs and classical pieces specifically cited as creating a ‘strong’ experience for one or more participants in the SEM study. Moving between the background and the foreground of the piece’s texture and tying the piece together is a hand-crafted, bright, playful loop.

Critical Feedback: Vol. 1

- i. The American Dream*
 - ii. Mr. Tamborine Man*
 - iii. Feedbackbackbackback*
 - iv. Biden, Our Time*
 - v. The American Dream (reprise)*
- Tim, Ethan, Robert

Critical Feedback Volume 1 uses one instrument that manipulates the sounds of a can of soda and two distinct instruments that are controlled by audio input to depict a soundscape consisting of hazy jingoism and unrelenting glutton. Throughout the piece, the instruments react to various sound sources, even each other, resulting in volatile feedback loops.

Gregrainin Chant: ChorPhasia

Andrew and Byron

Gregrainian Chant: ChorPhasia is built up around a single instrument, 3 different vowels, 6 computers (each it’s own voice), and 2 hapless individuals who have to play this thing. Each voice is synthesized by granulating a recording of Andrew singing ‘Ah’, ‘Ee’, or ‘Ooh’. The short grains are layered and enveloped to make a smooth voice, and the rate of playing each grain is changed in order to control the pitch of the voice.

The piece is forged upon a notion of tension, resolution, and obfuscation. For the theory nuts out there, this is achieved through a bitonal score that has one player focused on a single key and its relative minor, while the other moves through the circle of fifths until it arrives at a key (minor 2nd away) that presents very dissonant scenarios relative to the other player, before moving further away and thus toward consonance. In essence, either player’s parts in isolation would sound like a typical chord progression. Together, they create interesting polyphonic trajectories. Hope you enjoy our piece!

Ennui

Trisha, Janna, Nathaniel

This song explores the musings of a middle-aged man who wakes up to the ennui of his existence.

QuasiMOTU

Matt, Luigi, Ken

QuasiMOTU is a piece for 3 laptops, Gametrak, and Thalmic Labs Myo armband. QuasiMOTU is in a rondo form built around a refrain of sweeping bells, a low drone, and a synth melody. The piece moves in and out of the refrain into a percussive and melodic section as well as a series of solos by the performers.