Winter 2009 Music Department
Calendar of Events

March 13, 7 PM
Jazz Nite*

March 14, All Day
Washington Day of Percussion+*

March 14, 4 PM
Vocal Jazz Arrangements by Jamie Collins+

March 14, 7 PM
Guitar Ensemble+

March 15, 12 PM
James Jydstrup, Trumpet Recital*

March 15, 2 PM
Composition Studio Recital+

March 15, 4 PM
Orchestra Concert*

Mark Young, Senior Bass Trombone Recital+

March 16, 6 PM
Andrea Paine & Burke Anderson, Joint Oboe & Horn Recital+

March 16, 6:30 PM
Prep Strings Concert*

Prep Choir Concert*

*Concert Hall
+ Recital Hall

The Calendar of Events changes frequently. For the most up-to-date calendar, visit our website at www.cwu.edu/~music or call (509) 963-1216

Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our new facility. Thank you.

You can further the excellence of our Music Department! A contribution of $250 will contribute to the program of your choice, and inscribe your name, or the name of a loved one, on a chair in our beautiful Concert Hall. Find out more about “La Sedia” (The Music Chair) at www.cwu.edu/~music.

Central Washington University
Department of Music

Guest Artist:
Anne LaBerge

Music Building Recital Hall
Thursday, March 12, 2009
7:00 PM
Program

Resonant Dendrites (2007)  Anne and David LaBerge

*Intermission*

field for soloist/max/msp (2008)  Anne LaBerge


leaks&strokes for flute and max/msp (2008)  Anne LaBerge

Flute prosthesis for solo flute and max/msp (2009)  Michael Young

Drive for flute and max/msp (2005-2006)  Anne LaBerge
This is the most recent of a family of works including piano_prosthesis and oboe_prosthesis, which were first featured at the International Computer Music Conferences 2007/2008.

Michael Young. Composer and Senior Lecturer in Music at Goldsmiths, University of London, UK, and co-founder of the “Live Algorithms for Music” network 2004+. He studied at the Universities of Oxford and Durham, completing a PhD in Composition in 1995. His recent work has focussed on interactive systems: Argrophylax (2006) and ebbs-(2007) are score-based pieces fusing live performance and mutable computer actions (CD Oboe+ Berio and Beyond, Oboe Classics CC2015). The photo/soundscape exhibition New World Circus is the most recent of collaboration with artist John Goto, and has recently completed a UK Arts Council tour. Groundbreaking: Past Lives in Grains and Pixels (2007) and Exposure: Living in Extreme Environments (2008) are generative audiovisual installations developed with environmental scientist Paul Adderley with support from the Research Councils UK, and are subject of a forthcoming paper in Leonardo. 

www.michaelyoung.info

**Drive for flute and max/msp (2003-2006) – Anne La Berge**

The inspiration for Drive comes from “The Invention of the Windshield Wiper”. I was particularly taken by the fact that the inventors of the windshield wiper were Florence Lawrence and Mary Anderson. Mary Anderson, while visiting New York, came up with the concept and the construction of the first windshield wiper in 1903 and patented it soon after. I have written an interview with Mary in which we are allowed into her fantasy world to help us understand why and how she found her way as the inventor of the windshield wiper. Later in Drive different texts emerge which juxtapose descriptions of the anatomy of a diesel engine and the anatomy of a girl in puberty. Near the end of the piece, a brief story about the uterus is also played. These text sections function musically as abstract songs which frame the more “expressive” opportunities of the purely musical solo and ensemble playing. Without delving into clear narratives, information about Mary, her body and other people’s bodies is thrown into the performing space somewhat like an improvising musician plays a solo. Drive tosses ideas around concerning why women respond to cleaning issues in such resourceful ways. The purely musical moments give us space to comment, express and reflect on whatever these ideas lead to.

The samples from Drive are all windshield wipers, manipulated or simply left to be what they are. It is important that the performer or performers use filters and effects on their instruments. Drive is a piece that works best with the combination of acoustic and electronic instruments.

Drive is a commission from the Netherlands Fonds voor de Scheppende Toonkunst. A major part of the piece was constructed during a Guest Artist in Residence at the Dartington College of the Arts in Totnes, England. The computer program junXion can be purchased and is supported by STIEM in Amsterdam where much of my controller research has taken place.

The voices in Drive are:

Mary Anderson - Misha Myers
Puberty – Amy Walker
Diesel engines – Josh Geffin
Menopause and the uterus - Patrick Ozzard-Low

Special thanks to Robert Bosch for providing the windshield wiper samples.

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**Program Notes**

**Resonant Dendrites (2007)**

a lecture/performance by Anne La Berge

using text and film fragments of David LaBerge

Scientist and composer/performer, father/daughter, have created a work that integrates their knowledge and passions. To collaborate, each person/specialist has transformed the creative process to form a meeting point. This process of collaboration between neuropsychology and art is articulated in the form of a lecture/performance using video clips, sound clips and performance.

David LaBerge is a senior neuropsychologist living in Tacoma, WA and former faculty of the Universities of Irvine, California, Minnesota and Simons Rock College. He has recently been publishing his findings on apical dendrite activity in cognition and consciousness. His findings define the conditions of cortical neural activity in the brain during cognitive processes, from reflex responses to the deepest levels of meditation.

Anne La Berge is a flutist/composer living in Amsterdam. She features live improvisation, interactive electronics and enigmatic storytelling as elements in her compositions. The lecture/performance Resonant Dendrites looks at creative explorations to recent neuropsychological findings.

[link to more information]

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**field for soloist and max/msp/jitter (2008) – Anne La Berge**

*field* is a work for one to five musicians that uses video as the guide to the organization and inspiration of an improvisation performance. It uses a max/msp/jitter patch that generates OpenGL video and channels controller information to the video and to FX on an external synthesizer. The external synthesizer acts as a filter for the acoustic instruments in addition to synthesizing audio. In this case, the composer uses the Nord G2 as the external synthesizer. Other software and hardware can also be used.

In the ensemble version each performer uses a small controller with one slider (potentiometer) and one button. The sliders are used to control various parameters on the FX/synth and the buttons are used to suggest to the max/msp/jitter patch that it is time to move to a new section in the piece. In other words, the performers tell the computer patch that they would like a new preset to be chosen. *field* has two visual elements. One is video drawing generated by jitter and the other is a short line of text. Both elements are chosen randomly by the max/msp/jitter patch when the patch decides (with the suggestions of the players) to move to the next section. When the next section is chosen, another FX will also be on the FX/synth.

*field* was inspired by the text *field of ears* by Anne La Berge and was created for the *field of ears* band with support from the Nederlands Fonds voor Podiumkunsten+. I would also like to thank Luc van Weelden for the max/msp/jitter coaching and Robert Bosch for the hardware building advice.
Marco Ciciliani (1970, Croatia) received his musical training as a composer and electronic musician in New York, Hamburg and The Hague. Already during his studies he has collected extensive experience not only in the fields of “academic” composition, but also in free improvisation and with various pop-settings. He has written for a variety of settings, including orchestra, ensembles, solo works and sound installations, often including live-electronics and other media like light, laser, video or cartoons. Typical for Ciciliani’s work is that it combines seemingly contradictory materials, giving the composition a feeling of experiment and playfulness, with surprising turns and a variety of color. In his more recent work a special field of interest lies in the combination of sound and light, which is also the topic of his PhD research that he is currently following at Brunel University London. The different “genres” in which Ciciliani’s music can be heard and seen, are reflecting his manifold musical activities. His music has been programmed by festivals and concert series of electronic experimental music like Club Transmediale Berlin, SuperDeluxe/Tokyo or the NowNow Series/Sydney just as much as by international festivals for chamber music like Club Transmediale Berlin, SuperDeluxe/Tokyo or the NowNow Series/Sydney just as much as by international festivals for chamber music like World Music Days and many more. Also, his sound installations have been presented by Galleries and Museums in the Netherlands, Germany and the UK. In 2006 Ciciliani founded the group Bakin Zub, an ensemble comprising five distinguished musicians from different backgrounds. Bakin Zub is dedicated to the performance of Ciciliani’s music while placing an emphasis on the combination of instrumental writing, live-electronics and light designs. In 2006 Bakin Zub premiered and toured the multimedia work “My Ultradeep I” which received critical acclaim. In November 2008 the second evening-length project “Jeanne of the Dark” – composed in collaboration with Terre Thaemlitz – was premiered at the Huddersfield Contemporary Music Festival. As a performer Ciciliani has specialized in the no-input mixer, a mixing board which does not use any external inputs, but where all sounds are created through internal feedbacks. As an improviser he has given concerts with Fred Frith, Gordon Mumma, Jaap Blonk, Axel Dörner and Sachiko M, amongst others. In 2009 Marko Ciciliani is recipient of the Villa Aurora Stipend, a three-month artists residency in Los Angeles. He is also composer-in-residence of the 14th Composers Forum in Mittersill/Austria. Ciciliani is teaching in the composition department of the Royal Conservatory in the Hague. www.ciciliani.com

leaks&strokes for solo flute and max/msp (2008) – Anne La Berge

leaks&strokes is a work for the LOOS ensemble. It poses sonic dialogue for tenor sax, flute and max/msp where the computer's role is simply to listen to the performers and allow their instruments to be amplified or not. This stru creates a musical environment using both unamplified and amplified playing is left solely up to the performers. The performers' playing is analyzed by using a simple bandwidth analysis for low, middle and high frequencies and the amplitudes in those ranges. This analysis is then coupled with the amount of silence that occurs and pared down to twelve playing characters for the max/msp patch to recognize. Because an interesting and inspiring performer most often uses complicated timbres in their playing the max/msp analysis is somewhat unreliable. This creates a rich dialogue between computer and performers in that the performers must decide when and how accurately they will communicate with the computer. This dilemma is for the most part left up to the performers in leaks&strokes.

leaks&strokes was commissioned with financial support from Nederlands Fonds voor Po diumkunsten+. The instrumentation can be expanded to include other instruments when needed. Special thanks to Peter van Bergen of LOOS for his inspirational saxophone playing and helpful insights and to Luc van Weelden for his max/msp coaching.

Flute prosthesis for solo flute and max/msp (2009) – Michael Young

This is an ‘on-the-fly’ musical collaboration between human and machine. The system uses an original real-time application for neural nets, a would-be live algorithm. The flutist’s live audio is analysed and encoded as a statistical musical ‘behaviour’ which the computer identifies and learns (without supervision) by training a multiperceptron neural network, a primitive model of human learning. New training takes place only when live characteristics are sufficiently different from those previously learnt, so the flutist is asked to introduce and refer back to well-defined material types.

Recurring musical behaviours can be recognised by the network; these judgements are not just data accrued but are expressed musically: The network maps to a library of sonic materials and stochastically calculated behaviours. This is most ‘composed’ element of the performance (although the system incorporates a vast range of possibilities). So, the machine expresses its recognition by developing and modifying its own musical output, to which the player is invited to adapt as the performance develops in complexity.

The metaphor of prosthetic – rather than conversation – has a currency in discussions about user-computer interaction; here there is mutually prosthetic relationship between collaborators in both sound material and behaviour.