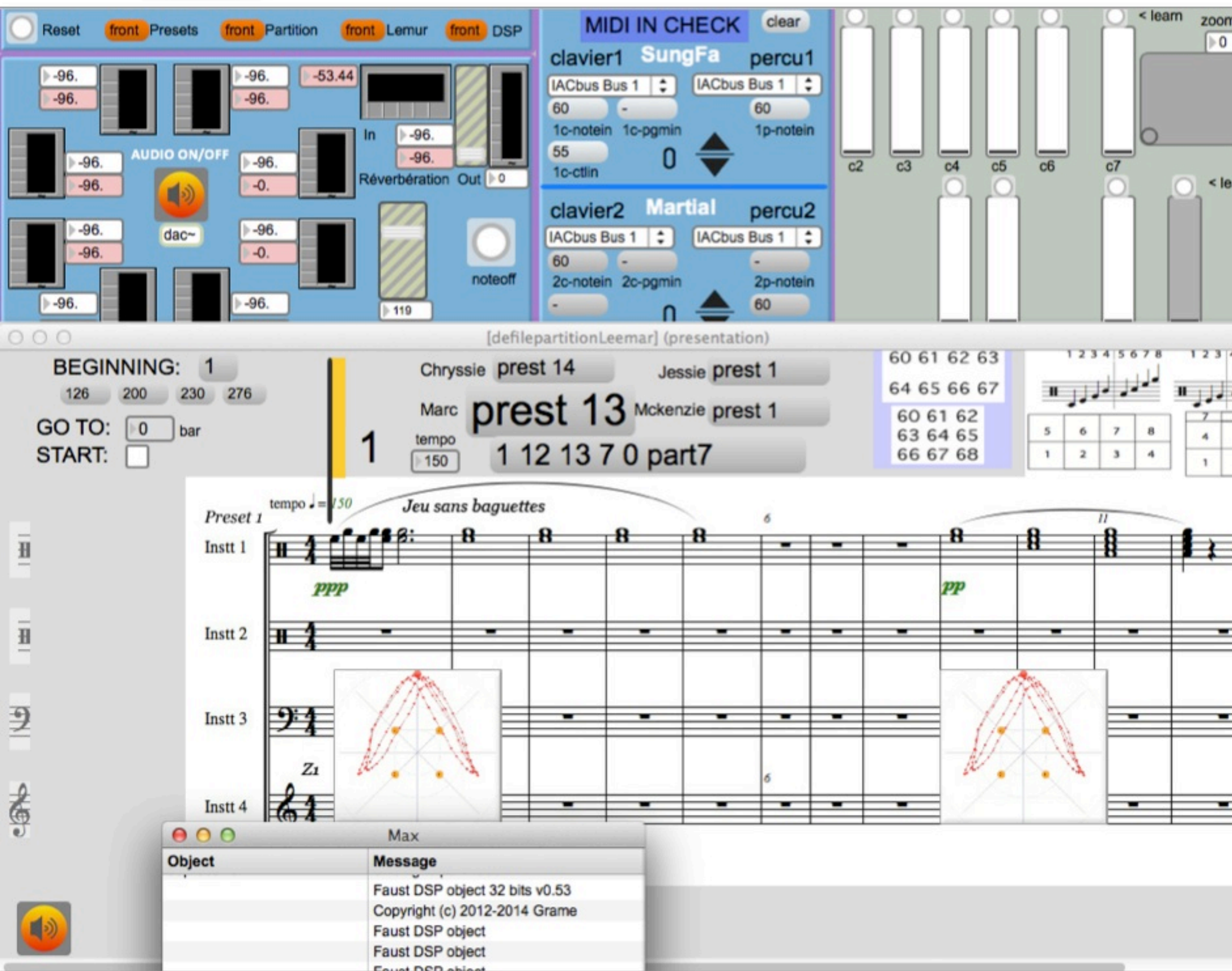


Turenas Live

pour 4 percussionnistes et claviers



The screenshot displays a complex digital audio workstation (DAW) interface. At the top, there are MIDI input sections for two keyboards: 'clavier1 SungFa' and 'clavier2 Martial'. Each section includes parameters for IACbus Bus 1, note ranges (1c-notein, 1c-pgmin, 1p-notein), and a 'noteoff' button. Below the MIDI section is a score editor for a piece titled 'Jeu sans baguettes'. The score is divided into four staves (Instt 1, 2, 3, 4) and includes a MIDI piano roll. The tempo is set to 150. A 'Max' window is open at the bottom, showing a list of DSP objects and their messages, including 'Faust DSP object 32 bits v0.53' and 'Copyright (c) 2012-2014 Grame'.

Tous les sons de la pièce sont synthétisés en direct pendant la performance en utilisant le programme **Max/MSP** pour le contrôle et le langage **FAUST** pour la réalisation des synthétiseurs FM.

Ce travail s'inscrit dans le cadre du projet **FEEVER**, financé par l'Agence Nationale de la Recherche, sous la référence ANR-13-BS02-0008-01.

Turenas Live

Triple CCRMLite 26 octobre 2014

CCRMA

Center for Computer Research in Music and Acoustics



John Chowning 80th
Stanford Computer Music 50th
founding CCRMA 40th

CCRMALite³

triple CCRMALite

Oct. 26, 2014 | Concert: 40, 50, 80
Oct. 27, 2014 | Symposium: 40, 50, 80

Stanford University Department of Music
Center for Computer Research in Music and Acoustics (CCRMA)

<http://ccrma.stanford.edu/3x2014/>

CCRMAlite³

CONCERT PROGRAM

(click artist names for biographies and/or piece titles for program notes)

JOHN CHOWNING

Turenas

(arranged for live performers by LAURENT POTTIER)

JEAN-CLAUDE RISSET

Duet for one pianist: Three Études

JEAN-CLAUDE RISSET

Five Resonant Sound Spaces

Various members past and present
of the CCRMA family

Miniatures Mix - with some dovetailing!

LEAH REID

Ring, Resonate, Resound

INTERMISSION

PERRY COOK

Lanzon: Echoes

BILL SCHOTTSTAEDT

I'm Late

KOTOKA SUZUKI

Shimmer, Tree / In Memoriam Jonathan Harvey

JOHN CHOWNING

Voices

JOHN CHOWNING

Turenas

(arranged for live performers by LAURENT POTTIER)

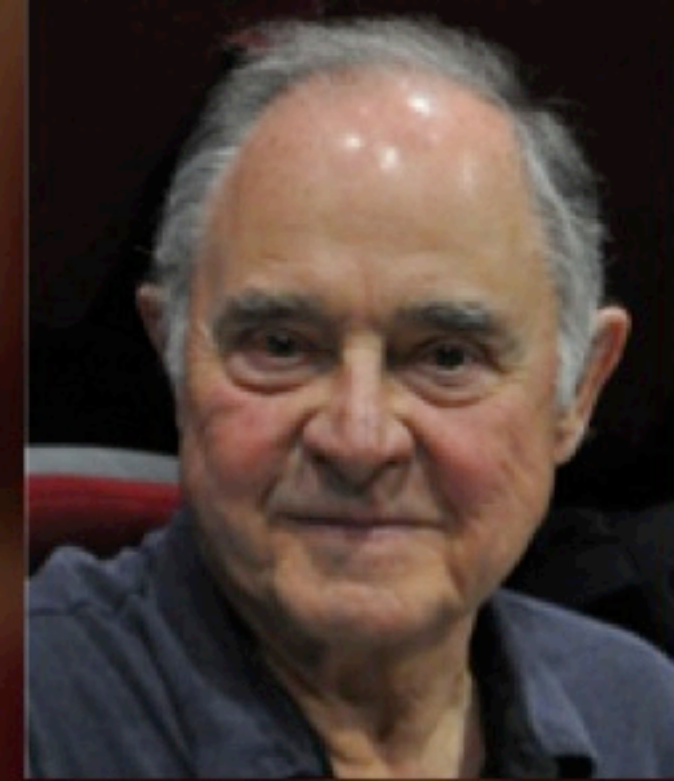
Electronic percussion and keyboards:

Mckenzie Camp

Jessie Marino

Chryssie Nanou

Mark Veregge



Turenas is a masterpiece in the history of computer music. Written in 1972 by John Chowning, it introduced and combined what were then two revolutionary technologies: FM synthesis and sound spatialization. All the piece's sounds were synthesized by a computer using the FM synthesis technique developed and described by the composer himself a few years earlier. It was also a piece in which sounds were spatialized and moved around the audience using the concept of virtual acoustics.

Until now, Turenas existed as a piece of electroacoustic music for 4-channel tape. Through meticulous analysis, Laurent Pottier has recreated at CIEREC (France) all the synthesizers used for the original, and realized a version for four percussionists. He presents today a new version of the piece (US version) where all sounds are synthesized and controlled in real time by the musicians.

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LAURENT POTTIER

Since 2005, Laurent Pottier is lecturer at the University of Saint-Etienne (France) where he teaches Computer Music. He is the Director of the RIM (Réalisateur en Informatique Musicale - Producer in Computer Music) professional Master and Deputy Director of the CIEREC. He was Musical Assistant for Computer Music at IRCAM-Centre G. Pompidou in Paris from 1992 to 1996, and was the Scientific Director of GMEM (National Center for Music Creation) in Marseille from 1997 to 2004. He holds PhD in both Science (1986) and in Musicology (2001). He acted as a producer for many noted computer music composers: E. Abecassis, J.-B. Barrière, J. L. Clot, T. De Mey, S. Gervasoni, H. Larbi, A. Liberovicci, C. Maïda, A. Markeas, F. Martin, T. Murail, F. Narboni, T. Pécou, P. Portella, J.-C. Risset, F. Romitelli, J.-P. Robert, A. Serre-Milan, O. Stalla, J.-L. Therminarias, K.T. Toeplitz and choreographers: M. Gourfink, G. Appaix (1993-2005). Additionally, he has played keyboard in various rock and jazz bands (1976-1992).

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MCKENZIE CAMP



Mckenzie Camp is a San Francisco-based percussionist. She has played with the San Francisco Opera, Chanticleer, San Francisco Contemporary Music Players, Wild Rumpus and various other groups including brass bands and percussion ensembles. She has performed at Carnegie Hall and the Kennedy Center, and was a fellow of the 2014 Bang On A Can Summer Festival in North Adams, Massachusetts. She teaches private piano and percussion lessons to over twenty young musicians, loves the outdoors and camping, and was recently SCUBA certified. She received her Bachelors of Music in Percussion Performance as well as a Performer's Certificate from the Eastman School of Music, and graduated with her Masters in Percussion Performance at the San Francisco Conservatory of Music. Mckenzie grew up a farm girl in a vineyard near Bakersfield, CA, where she started playing music at the age of four. Her next project is recording an album with her duo, deirfiúr.

JESSIE MARINO



Jessie Marino is a composer/performer from New York. Her current work explores the virtuosity of common activities, ritualistic absurdity, and bad technology. Her works rigorously score out sound, physical movements, lighting and staging and place them within highly organized time structures and musical forms.

Jessie is the Co-Founder and Director of the experimental performance collective On Structure and is Co-Artistic Director, Composer, and Cellist for the New York based Ensemble Pamplemousse. Her compositions have been performed by On Structure, Ensemble Pamplemousse (NYC), Ensemble Dal Niente (Chicago), Ensemble Adapter (Berlin), Die Ordnung Der Dinge (Berlin), Zwerm Electric Guitar Quartet (BE), Eunoia Quintett (Basel), and presented in the US by the MATA Festival (NYC), The Experimental Yearbook (Los Angeles), Subtopics Festival, 12 Nights Festival, and the FETA Foundation (Miami), as well as in Europe by The Guggenheim Museum (Bilbao), ABC Theater (Switzerland), and at the What's Next Festival (BE). Jessie's work was recently commissioned by SPOR Festival 2014 (DK) and supported by the Cary New Music Performance Fund, Meet the Composer, New York Foundation for the Arts, and the Headlands Foundation for the Arts.

As a performer, Jessie works on developing new modes of musical performance styles with her duo On Structure and plays regularly as a cellist with Ensemble Pamplemousse. She has worked with influential composers such as Alvin Lucier, Pierre Boulez, Beat Furrer, Klaus Lang and Anthony Braxton, and has been a guest performer with prominent contemporary music/theater ensembles such as Wet Ink Ensemble (NYC), Object Collection (NYC), SEM Ensemble (NYC), Forum Zeitgenoessicher Musik (Leipzig), KlangExectuiv (Berlin), and the Ostravska Banda (CZ).

Jessie holds a Bachelors in Cello Performance from Manhattan School of Music, a Masters in Composition and Experimental Music from Wesleyan University and is a DMA candidate in Composition at Stanford University. Her primary teachers include Alvin Lucier, Ron Kuivila, Mark Applebaum, Erik Ulman and Paul DeMarinis. Jessie lives, works, and plays in the Bay Area and New York and can often be found telling a bad joke while mixing a spectacular cocktail.

CHRYSSIE NANOU



Born in Greece, Chryssie Nanou showed an exceptional musical talent at an early age winning First Prize at the “Filonos” National Youth Competition and a prize in the European Young Soloist Competition. Pursuing her musical studies in France, she graduated from the Ecole Normale de Musique de Paris / Alfred Cortot where she studied with Germaine Mounier, obtaining in consecutive years the Diplome Supérieur d’Enseignement, Execution and Concertist.

After pursuing a graduate diploma in piano and computer music from the Peabody Institute of the Johns Hopkins University (Baltimore, Maryland), Chryssie became a 2003 Visiting Scholar at CCRMA (Center for Computer Research in Music and Acoustics) at Stanford University.

A prizewinner at the Albert Roussel International Competition, she performs regularly in recitals and chamber music concerts around the world, featuring an eclectic repertoire that includes works from Couperin, Berio, Crumb, Beethoven, Sciarrino and Davidovsky.

As a solo artist and chamber musician, she has given the world premieres of works by many young composers including the first performance of George Antheil’s Ballet Mechanique in a version with synchronized film. Among her recent performances are concerts with the San Francisco Contemporary Players, SEAMUS, the Third Practice Festival and the Electric Rainbow Coalition Festival at Dartmouth.

Chryssie has served as the Artistic Coordinator of CCRMA (Stanford University, Palo Alto, California) where she oversaw both the CCRMA Concert Series as well as the strictly Ballroom concert series. She is currently sits on the board of the International Computer Music Association (ICMA) and performs extensively in the United States and around the world.

MARK VEREGGE



Mark Veregge received his Bachelor’s of Music degree from San Jose State University, and his Master’s of Music at The Juilliard School in New York City. He has performed with the Caracas Philharmonic, Mexico City Philharmonic, New Jersey Symphony, San Francisco Opera, Symphony Silicon Valley, Opera San Jose, California Symphony, Mendocino Music Festival, Sun Valley Summer Symphony and numerous other regional orchestras. Mr. Veregge has also been active in chamber music performances with Earplay, Composer’s Inc., the Other Minds Festival, San Francisco Contemporary Players, San Jose Chamber Orchestra, and other Bay Area ensembles. He currently teaches percussion at Stanford University.



Répétitions au CCRMA à l'université Stanford

22 octobre 2014



Répétitions au Bing Concert Hall (Stanford)

25 octobre 2014



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Concert au Bing Concert Hall (Stanford)

26 octobre 2014

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