

Xiaomian Yang is a SLOrkian convert from classical music. While she enjoys playing Mozart and Faure on the flute, she became curious about human-computer interactions to create music that builds a bridge between technology and people. So she has abandoned classical music (for now) to explore the chaos of computer music. Outside of SLOrk, Xiaomian is a sophomore majoring in Materials Science and Engineering. She is a plant nerd and is currently planting her very own succulent empire.

Marise van Zyl is.

Andrew Zhu Aday is a second-year graduate student at CCRMA. His interests include algorithmic composition, Chinese traditional music, and audiovisual design for VR

Mike Mulshine (he/him) is a composer-songwriter-performer whose music explores themes of vulnerability, identity, and the dynamic nature of love and relationships. He produces interactive audiovisual works that aim to expose accessible, engaging, and empowering new modes of experiencing or (co-) creating media. These range from web-based interactive albums to physical sound installations embedded in everyday spaces. Previously, Mike was deeply involved in the Princeton Laptop Orchestra. Now, while pursuing his PhD at CCRMA, it's an honor to get to know the west coast's premier laptop ensemble.

Trijeet Mukhopadhyay is a new-media artist and product designer. His primary interests are around design and computational tools, particularly tools for creative expression. He completed his bachelor's and master's in Computer Science at Stanford University. A long-time SLOrkian — he currently holds the record as the longest standing contiguous member of group.

Ge Wang is an Associate Professor at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). He researches artful design of tools, toys, games and social experiences. Ge is the architect of the Chuck music programming language and the director of the Stanford Laptop Orchestra. He is the Co-founder of Smule and the designer of the Ocarina and Magic Piano apps for mobile phones. A 2016 Guggenheim Fellow, Ge is the author of *Artful Design: Technology in Search of the Sublime*, a photo comic book about how we shape technology—and how technology shapes us.

Dr. Matthew Wright is a media systems designer, improvising composer/musician, computer music researcher, father of an energetic 4-year-old, alopecia survivor, and the Technical Director of Stanford's Center for Computer Research in Music and Acoustics (CCRMA). His research has included real-time mapping of musical gestures to sound synthesis, helping develop and promote the Sound Description Interchange Format (SDIF) and Open Sound Control (OSC) standards, computer modeling of the perception of musical rhythm, and musical creation with technology in a live performance context. As a musician, he plays a variety of traditional plucked lutes, Afro-Brazilian percussion, and computer-based instruments of his own design, in both traditional music contexts and experimental new works.

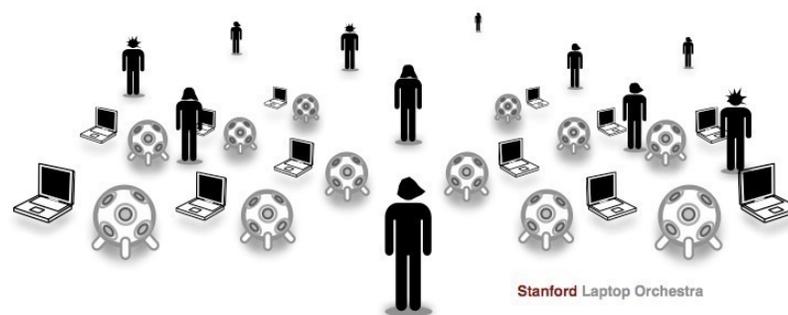


The Stanford Laptop Orchestra (SLOrk) is a large-scale, computer-mediated ensemble that explores cutting-edge technology in combination with conventional musical contexts—while transforming both. Founded in 2008 by Ge Wang with students, faculty, and staff at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA), SLOrk consists of more than 20 laptops, human performers, controllers, and custom multi-channel speaker arrays designed to provide each computer meta-instrument with its own identity and presence. The orchestra fuses a powerful sea of sound with the immediacy of human music-making, capturing the irreplaceable energy of a live performance ensemble and its sonic intimacy. At the same time, the orchestra makes use of the computer's capabilities for new sounds and interactions—to imagine and realize new instruments for musical expression. Offstage, SLOrk serves as a unique classroom that explores music, computer science, artful design, composition, and live performance in a naturally interdisciplinary way.

Next SLOrk Concert: June 4, 2022, Bing Concert Hall | <https://slork.stanford.edu/>

Stanford Laptop Orchestra (SLOrk) presents SLOrktastic Chamber Music 2022

Thursday May 5, 2022, 7:30pm
CCRMA Stage, Stanford University
(live in-person & live-streamed)



Ensemble

Egor Alimpiev | Grant Bishko | Kelly Cochran
Sam Lowe | Tess Rinaldo | Kathlynn Simotas | Xiaomian Yang
Kathleen Yuan | Andrew Zhu Aday | Marise van Zyl

Director

Ge Wang

Co-directors

Matt Wright, Trijeet Mukhopadhyay, Mike Mulshine



a breeze brings... (2006)

Scott Smallwood

This "prelude" came about as a result of several mornings of hacking in Chuck. As I listened to the wind chimes outside my door, I began to realize that they were influencing the intuitive process of my experimentations. Before long I had created some algorithmic instruments that sounded rather nice together. This piece grows slowly out of the acoustic soundscape of the space, and then slowly subsides back into it, like a very slow breeze.

Color of Glass (2022)

Tess Rinaldo & Xiaomian Yang

"Color of Glass" depicts two voices learning to harmonize with one another. They explore the extremes of their own sounds, and the boundaries between themselves and each other.

Music in Granular Motion (2022)

Andrew Zhu Aday

Named after Philip Glass's *Music in Similar Motion* (1973), this piece takes direct inspiration from the early music of American minimalists composers such as Glass, Riley, and Reich. All sounds are generated via granular synthesis and spatialized across the seven hemispherical speakers. Panned drones and melodic sequences envelop the listener in a churning sea of sound. Please enjoy!

Trumpet Solo From "An American Elegy" (2000/2022)

Kelly Cochran

Frank Ticheli composed the piece "An American Elegy" in memory of those who died in the 1999 Columbine High School massacre. The piece is an intimate experience of grief and, in Ticheli's words, "above all, an expression of hope." A central moment of the piece is a mournful, distant trumpet solo – typically performed by a player located far away and out of sight from the audience and the ensemble. This SLOrk composition re-imagines this moment in the original piece by placing the soloist and the ensemble as two distinct but connected halves of a hemispherical speaker set, allowing the music to feel like a conversation of sorts between the two sides and suggesting new nuance within the piece's dual emotions of grief and hope.

The Death of Expectation (2022)

Grant Bishko, Kathlynn Simotas & Egor Alimpiev

The Death of Expectation is a piece that encapsulates what it feels like for the world to be pulled from beneath you and flipped upside down. The piece is designed for voice and guitar... or is it? Through newly designed soundscapes, the three performers work together to unleash the chaos that comes with disturbing the universe.

Aftermath (2022)

Kathleen Yuan, Kelly Cochran & Andrew Zhu Aday

Rise above the noise.

Go Sporks! (2022)

Sam Lowe & Marise van Zyl

wHILE At FIRSt BRUSH SIMPLY A GaMIFIED CHErIEadiNg SIMULaTor, Go sPorkS! Is iN rEaliTy A PiEce ABOut tHe DIRectiOnALiTy Of ConTrol. MUCh THE SAme WAY we aSSUME thAT CHErLEADERS arE CONduCTEd BY tHEiR enviRoNMENt, oUr RELaTiOnShIP WiTh tECHNOLogY iS PreDicAted on An UndERSTAndIng Of "uS" iN the driVer'S sEAT. BUt What iF tHe chEerLEADER'S cONduCT the game? WhAT iF THE CHErLEADER'S WeRE THE GAme? WhAT iF tHe tECHnoLogY IS IN contRol? WHERe DoeS ThAt lEAve YOU?

Crystalis (2007)

Ge Wang

Originally created for the Ear to the Earth Festival in NYC, this piece is a sonic rumination of crystal caves in the clouds, where the only sounds are those of the wind and the resonances of the crystals. It uses two simple instruments called the crystalis and wind-o-lin. These instruments make use of the laptop keyboard (which controls pitch and resonance) and the trackpad (which the players bow in various patterns to generate sound).

Sit by the Fire (2022)

Trijeet Mukhopadhyay

Close your eyes, or not — up to you. Hum along — if that calls to you. Try not to figure out what these performers are doing on their computers. Breathe in, breathe out. Repeat. Be.

Egor Alimpiev is an undergraduate senior in the Department of Mathematics. In his spare time, he enjoys making sounds and listening to creepy stories on Youtube. Someday he hopes to own a kitten named Cronut (Croissant Donut).

Grant Bishko is a junior studying music with a minor in computer science. He is fascinated by the intersection of music and technology, and is super excited to be in SLOrk this year. Beep boop!

Kelly Cochran thinks program bios should be in first person. I'm a Computer Science Ph.D. student who also identifies as a Frank Ticheli stan. I'm particularly obsessed with brass instruments and wind bands – I am who I am thanks to years of conducting and playing trumpet, euphonium, and more throughout high school and in the Duke Marching Band and Wind Symphony.

Sam Lowe is a masters student in the Department of Engineering who has been running away from his professed aim of AI research by hiding out in CCRMA classes since matriculating last year. Usually his bios say "Sam is interested in the intersection of music, technology, and design" as a way to stand out from the crowd, but that doesn't do him much good in this context. Sam is also the co-founder of Reality Recycling Center, a design firm interested in exploring our evolving relationship with tech.

Tess Rinaldo is a multimedia artist and software engineer. She likes to create experiences that make you feel still inside, but also things that are silly and stupid. She used to think she wanted a neuroscience PhD but now spends her time making beeps and boops instead. Tess was an undergraduate major in Symbolic Systems and is currently finishing her Master's in Computer Science.

Kathlynn Simotas is a master's student at CCRMA and on any given day a combination of the following: composer, vocalist, astrophysicist-in-training, science fiction enthusiast, writer, cat lover, amateur philosopher, and human trying her best. Originally from San Francisco, she completed bachelor's degrees in physics and music at Stanford in 2021 and will be starting a PhD in astrophysics within the next year. Her aspirations are to combine music and science to learn and make cool stuff that makes them both accessible and fun to people of all backgrounds. She is extremely excited and grateful to be a part of SLOrk after years of wanting and waiting!

Scott Smallwood was born in Dallas, Texas, and grew up at 10,000 feet in elevation in the Colorado Rockies. At the age of 10, his father gave him a cassette tape recorder, and ever since he has been fascinated by the possibilities of recorded sound. He listens and makes recordings and observations of places and objects, and draws the resulting sounds into compositions and performances. Ranging from sonic photographs, studio compositions, instrumental pieces, sound installations, and improvisations, the resulting pieces are often textural, always mindful of space and subtlety. As a performing artist, Smallwood has performed as a percussionist, pianist, and electronic musician on laptops, synthesizers, noise generators, and handmade electronic instruments. He currently lives in Edmonton, Alberta, where he is an Associate Professor of composition at the University of Alberta, and where he also serves as Director of the Sound Studies Institute.

Kathleen Yuan is a design researcher and new media sound artist from the San Francisco Bay Area. Their work takes the forms of participatory VR music platforms, audiovisual installations and performances, and new musical interfaces for group participation and reflection. Currently, they are completing their M.A. in Music, Science, and Technology at Stanford University's Center for Computer Research in Music and Acoustics (CCRMA).