



presents

**Palle Dahlstedt, Per Anders Nilsson,
Tim Perkis, and Gino Robair:
Systemic Improvisation**



CCRMA Stage, The Knoll
Tuesday, October 9, 2018
7:30 PM

Music
AT STANFORD

Thank you for coming!

Please join us on the CCRMA Stage
for the next Fall Concerts:

Transitions

[multichannel electroacoustic music]
Thursday-Friday, October 18-19, 7:30 PM

Sideband

[multimedia works for laptop ensemble]
–this event is part of the Artful Design Manifestal–
Thursday, November 1, 7:30 PM

IMA

[percussion, electronics, and vocals]
Tuesday, November 13, 7:30 PM

The World According to Sound, Live!

[stories with sounds]
Monday, November 26, 7:30 PM

BEAM SPLITTER

[voice, trombone, and analog electronics]
Thursday, December 6, 7:30 PM

Recordings of his work are available on several labels: Artifact, Tzadik, New World, Metalanguage, Rastascan, Limited Sedition, Kajira, 482, Lucky Garage and Praemedia (USA); EMANEM, Leo (UK); Sonore and Meniscus (France); Curva Minore and Snowdonia (Italy); Pogriff (Canada); ALKU (Spain); XOR (Netherlands); Creative Sources (Portugal).

He is also producer and director of a feature-length documentary on musicians and sound artists in the San Francisco Bay area called NOISY PEOPLE (2007), and the ongoing audio podcast NOISY PEOPLE (2015-).

Gino Robair has created music for dance, theater, radio, television, silent film, and gamelan orchestra, and his works have been performed throughout North America, Europe, and Japan. He was composer in residence with the California Shakespeare Festival for five seasons and served as music director for the CBS animated series *The Twisted Tales of Felix the Cat*. His commercial work includes themes for the MTV and Comedy Central cable networks.

Robair is also one of the “25 innovative percussionists” included in the book *Percussion Profiles* (SoundWorld, 2001). He has recorded with Tom Waits, Anthony Braxton, Terry Riley, Lou Harrison, John Butcher, Derek Bailey, Peter Kowald, Otomo Yoshihide, the ROVA Saxophone Quartet, and Eugene Chadbourne, among many others. In addition, Robair has performed with John Zorn, Nina Hagen, Fred Frith, Eddie Prevost, Thinking Fellers Union Local 282, Myra Melford, Wadada Leo Smith, and the Club Foot Orchestra.

Robair is a founding member of the Splatter Trio and the heavy-metal band, Pink Mountain. In addition, he runs Rastascan Records, a label devoted to creative music.

As a writer about music technology, Robair has contributed to *Mix*, *Remix*, *Guitar Player*, and *Electronic Musician (EM)* magazine, where he was an editor for 10 years. He is the author of two books, including *The Ultimate Personal Recording Studio* (Thompson; 2006).

PROGRAM NOTES

Systemic Improvisation refers to a class of musical improvisation systems, wherein virtual interacting agents transform the musical interactions between players. It is a new kind of musical interaction/situation/work, and a continuation of Dahlstedt’s and Nilssons’s long-term research into technology-mediated musical creativity and performance. The concept emerged from a previous research project, *Creative Performance*, which had a broader scope, investigating different categories of technologies that augmented and enabled musical performers to play in ways not previously possible. What we call systemic improvisation emerged as the most promising and interesting paths to follow in our continuing work, not least thanks to the very positive response from the participating musicians and the interesting musical results. In this project, we define an improvisation system as a system designed by someone, with a specific configuration of human agents (musicians) and virtual agents (interactive processes), and with communication going among all these agents, virtual and human. *Systemic Improvisation* is the activity of a number of musicians playing in such a system. It is also the term we have chosen for the whole category of musical works—a genre, if you wish. These improvisation systems work with all kinds of instruments, and the normal sound from the instrument is always heard acoustically, as in normal playing—it is not processed or hidden.

Palle Dahlstedt, Per Anders Nilsson,
Tim Perkis, and Gino Robair

TO ENSURE A MORE PLEASANT EXPERIENCE FOR ALL: No food, drink, or smoking is permitted in the building. Cameras and other recording equipment are prohibited. Please ensure that your phone, other electronic devices, or watch alarm are all turned off. Thank you.

ABOUT THE ARTISTS

Palle Dahlstedt is a composer, improviser and researcher from Sweden, working in the borderland of advanced technology and art. He grew up in Stockholm, studied instrumental and electronic composition at the music academies of Malmö and Gothenburg, and did a PhD on evolutionary algorithms for contemporary composers at Chalmers University of Technology, Gothenburg. His music, ranging from chamber music and orchestral works to interactive computer installations, has been performed on six continents, and awarded several international prizes (e.g., Gaudeamus Prize 2001). As an improviser, he performs on piano and/or custom electronics, and has toured and performed all over the world with, e.g., AMM, Gino Robair, Stephen Nachmanovitch, and his own *duo pantoMorf*. He has also composed music for over 35 dance and theatre productions (e.g., EnsembleTeatern, Göteborgs Stadsteater, Malmö Dramatiska Teater, E=mc²/Gun Lund and Ami Skånberg Dahlstedt). In his artistic research, funded by the Swedish Research Council, he develops new technologies and interaction models for electronic improvisation and composition, and studies computer models of artistic creativity. Dahlstedt is currently Obel Professor in Art & Technology at Aalborg University, and Associate Professor/Docent in Computer-Aided Creativity at University of Gothenburg & Chalmers University of Technology, and lecturer in electronic music composition at the Academy of Music and Drama, Gothenburg.

Per Anders Nilsson is Professor in Music and Media at Academy of Music and Drama at University of Gothenburg. Improvising musician and composer. Studied saxophone and electroacoustic music from 1981-87 at the University of Gothenburg. In 2011 Nilsson defended his doctoral thesis *A Field of Possibilities*, which is about designing and improvising with digital music instruments. Nilsson has been played at several ICMC, and was music coordinator for ICMC 2002, has been commissioned at GRM, Paris, and has also been a visiting scholar at CNMAT in Berkeley, CREATE in Santa Barbara as well as CCRMA at Stanford. Nilsson and Palle Dahlstedt are currently running the research project *Systemic Improvisation* supported by the Swedish Research Council.

In the 70s and 80s he managed his own bands as well performed occasionally in other constallations. In 2009 Nilsson toured Sweden with the legendary saxophone player Evan Parker. In 2014 *duo pantoMorf* toured with British group AMM in Sweden. Nilsson has released several

CDs since the ninetens: the solo CD *Random Rhapsody* in 1993, the group *Natural Artefacts* released CDs in 2001, 2005 and 2014, plus *Strings and objects* with Nilsson/Sandell, *duo pantoMorf* with Palle Dahlstedt (www.lj-records.se), in 2008 and in april 2009 with *Beam Stone* on the English label PSI.

Tim Perkis has been working in the medium of live electronic and computer sound for many years, performing, exhibiting installation works and recording in North America, Europe and Japan. His work has largely been concerned with exploring the emergence of life-like properties in complex systems of interaction.

In addition, he is a well known performer in the world of improvised music, having performed on his electronic improvisation instruments with hundreds of artists and groups, including Chris Brown, John Butcher, Eugene Chadbourne, Fred Frith, Gianni Gebbia, Frank Gratkowski, Luc Houtkamp, Yoshi Ichiraku, Matt Ingalls, Joelle Leandre, Gino Robair, ROVA saxophone quartet, Elliott Sharp, Leo Wadada Smith and John Zorn. Ongoing groups he has founded or played in include the League of Automatic Music Composers and the Hub—pioneering live computer network bands—and Rotodoti, the Natto Quartet, Fuzzybunny, All Tomorrow's Zombies, and Wobbly/Perkis/Antimatter.

He has taught at the California Institute of the Arts (CalArts) and the California College of the Arts (CCA); has been composer-in-residence at Mills College in Oakland California, artist-in-residence at Xerox Corporation's Palo Alto Research Center, and designed musical tools and toys at Paul Allen's legendary thinktank, Interval Research. In 2013 he was a resident fellow at the Mediterranean Institute of Advanced Research (IMÉRA) of the University of Aix-Marseille in France.

His checkered career as a researcher and engineer has brought him a variety of interesting projects: creating data sonification displays for research physicists and biologists in France; designing museum displays for science and music museums in San Francisco, Toronto and Seattle; creating artificial-intelligence based auction tools for business; working on mobile phone based support systems for the blind; consulting on multimedia art presentation networks for the SF Art Commission and SF Airport; writing software embedded in toys and other consumer products; and creating new tools for sound and video production, research and analysis.