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STANFORD UNIVERSITY'S  
CENTER FOR COMPUTER RESEARCH IN MUSIC AND ACOUSTICS (CCRMA)

## MUSIC AND BRAIN SYMPOSIUM "HEARING VOICES" ON AUDITORY HALLUCINATIONS

WITH PRESENTATIONS BY  
CHRIS CHAFE, DIANA DEUTSCH, JUDITH FORD,  
SHAILI JAIN, TANYA LUHRMANN, DAN O'BRIEN,  
DANIEL B. SMITH, PAUL WATSON, ANGELA WOODS

SATURDAY, APRIL 13 / 10AM-6PM  
CCRMA STAGE, THE KNOLL

TWO OPERA PREMIERES: "VISITATIONS"  
*THE WAR REPORTER*  
*THEOTOKIA*

JONATHAN BERGER, COMPOSER; DAN O'BRIEN, LIBRETTIST; RINDE  
ECKERT, DIRECTOR; NEW YORK POLYPHONY + HEATHER BUCK;  
ST. LAWRENCE STRING QUARTET

FRIDAY+SATURDAY, APRIL 12+13 / 8PM  
BING CONCERT HALL, STANFORD, CA

Composer and researcher Jonathan Berger presents the seventh annual Music and Brain Symposium on Saturday, April 13, 10 AM - 6PM, at Stanford University (Stanford, CA). Berger is the Denning Family Provostial Professor in Music at Stanford's Center for Computer Research in Music and Acoustics (CCRMA) and was founding ) co-director of the Stanford Institute for Creativity and the Arts.

The 2013 symposium, "Hearing Voices," brings together some of the most exciting

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researchers, scholars, and writers in the field to examine the phenomena of **auditory hallucinations**. Presenters include **Tanya Luhrmann** (Stanford University), author of *When God Talks Back*; **Paul Watson**, Pulitzer Prize-winning photojournalist upon whose experience *The War Reporter* is based; **Dan O'Brien**, librettist, playwright, and author; **Daniel B. Smith** (The College of New Rochelle), author of "Muses, Madmen, and Prophets"; **Judith Ford** (University of California, San Francisco), speaking on The Phenomenology of Auditory Verbal Hallucinations (AVH); **Diana Deutsch** (University of California, San Diego), presenting The Phenomenology of Musical Hallucinations; **Angela Woods** (Durham University), speaking on Taxonomies of Voice-Hearing; **Chris Chafe** (Stanford University), presenting The Acoustics of Imaginary Sound; and **Shaili Jain** (Stanford University) addressing hallucinations in veterans with PTSD.

The Symposium takes place at Stanford's Center for Computer Research in Music and Acoustics (CCRMA). **Information and registration for the symposium can be found at <http://hearing-voices.stanford.edu>.**

## A B O U T " V I S I T A T I O N S " T H E O T O K I A + T H E W A R R E P O R T E R

In conjunction with "Hearing Voices," Stanford Live presents "Visitations," an evening-length program featuring two chamber opera commissions from composer and Stanford Professor of Music, **Jonathan Berger**, and librettist **Dan O'Brien**, incorporating the concept of auditory hallucinations. The program premieres Friday, April 12 (8:00 PM), and repeats Saturday, April 13 (8:00 PM), at Stanford University's freshly launched Bing Concert Hall. Tickets are available at <http://live.stanford.edu/event.php?code=OPER>.

*The War Reporter* and *Theotokia* present the stories of two men, each haunted by inner voices. **Ambisonic electroacoustic soundscapes** created at CCRMA transform the intimate, vineyard-style **Bing Concert Hall** by virtually placing the audience inside the brain of the protagonists. While on stage, their inner-voices - painful, poignant, sardonic and revelatory - come boldly and dramatically to life.

*THEOTOKIA* (world premiere, full version) takes the audience inside the consciousness of a man who, beset by hallucinatory voices, is taunted and seduced by the mother of god. Illuminating the experience of one possessed by ritualistic and religious hallucinatory delusions, the work portrays the inner struggle of mental illness in a rich musical, dramatic, and philosophical counterpoint.

*THE WAR REPORTER* (world premiere) depicts the true story of Pulitzer Prize-winning combat journalist Paul Watson, as he seeks to rid himself of the haunting voice of an American soldier whose corpse he photographed in the streets of Mogadishu in 1993. Librettist Dan O'Brien's interviews with Watson are the primary source for the work.

Commissioned and presented by **Stanford Live**, "Visitations" features the imaginative and energetic **St. Lawrence String Quartet** (Geoff Nutall & Scott St. John, violins; Lesley Robertson, viola; Christopher Costanza, cello) – Berger's long-time collaborators – with the preeminent all-male vocal quartet, **New York Polyphony** (Geoffrey Williams, countertenor; Steven Caldicott Wilson, tenor; Christopher Dylan Herbert, baritone; Craig Phillips, bass) and agile soprano **Heather Buck**, joined by **Stephen Tramontozzi** (bass), **Tara Helen O'Connor** (flute), **Pascal Archer** (clarinet), **Pedja Muzijevic** (piano) and **Steve Schick** (percussion). Directed by GRAMMY Award-winner **Rinde Eckert** and produced in association with **Beth Morrison Projects**; **Christopher Rountree** conducts.

[Jonathan Berger](#) is the Denning Family Provostial Professor in Music at Stanford University, where he teaches composition, music theory, and cognition at the Center for Computer Research in Music and Acoustics (CCRMA). Berger was also the founding co-director of the Stanford Institute for Creativity and the Arts (SICA, now the Stanford Arts Institute). A composer and researcher with over 60 publications in a wide range of fields relating to music, science and technology, Berger's research includes studies in music cognition, sonification (notable studies include cancer cells, golf swings, and oil spills), audio restoration, signal processing, auditory hallucinations, and statistical methods for automatic music recognition, classification and transcription. Berger has collaborated with a range of scientists, such as those in Stanford's Cognitive and Systems Neuroscience Laboratory, to investigate the effects of music on the brain. His work on denoising (together with CCRMA PhD Charles Nichols and Yale Professor Ronald Coifman) produced a transcription and reconstruction of the historic 1889 cylinder recording of Johannes Brahms playing the piano. This work was featured on NPR's *Performance Today* and in the *New York Times*, and was the subject of a 1999 TED talk. He is a sought-after lecturer, and is frequently quoted as an authority on psychoacoustic phenomena. Since its founding in 2006, Berger has overseen the annual Stanford Symposium on Music and the Brain. He is also the founding director of Yale University's Center for Studies in Music Technology. Berger's musical compositions are informed by his work as a researcher, exploring the power of music to surprise, elicit memory, captivate attention, and to express and convey emotion. Most recently, his work has explored auditory hallucinations, inspired by his late mother's bout with musical hallucinations toward the end of her life.

[Dan O'Brien](#)'s play *The Body of an American* is a finalist for the inaugural Edward M. Kennedy Prize for Drama and the winner of the L. Arnold Weissberger Award, and premiered at Portland Center Stage in 2012 directed by Bill Rauch. O'Brien's debut poetry collection *War Reporter* is forthcoming in 2013 from Hanging Loose Press in New York City and CB Editions in London. Off-Broadway and regional productions of O'Brien's plays include *The Cherry Sisters Revisited* (Actors Theatre of Louisville's Humana Festival), *The Dear Boy* (Second Stage Theatre), *The Voyage of the Carcass* (SoHo Playhouse; Page 73 Productions), *Moving Picture* (Williamstown Theatre Festival), *Am Lit* (Ensemble Studio Theatre), *The House in Hydesville* (Geva Theatre Center), *Key West* (Geva), and *Lamarck* (Perishable Theatre). He has served as a Hodder Fellow at Princeton University, a

Sundance Institute Time Warner Fellow, the inaugural Djerassi Fellow in Playwriting at the University of Wisconsin-Madison, and twice as the Tennessee Williams Fellow at The University of the South (Sewanee). He has taught frequently at the Sewanee Writers' Conference. Residencies include the Rockefeller Foundation's Bellagio Center, O'Neill National Playwrights Conference, Yaddo, and the Thomas J. Watson Foundation. O'Brien received an MFA in Playwriting and Fiction from Brown University, and a BA in Theatre and English from Middlebury College. Originally from New York, O'Brien lives in Los Angeles.

## A B O U T T H E M U S I C A N D B R A I N P R E S E N T E R S

[Chris Chafe](#) is a composer, improviser and cellist, developing much of his music alongside computer-based research. He is Director of Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). At IRCAM (Paris) and The Banff Centre (Alberta), he pursued methods for digital synthesis, music performance and real-time internet collaboration. CCRMA's SoundWIRE project involves live concertizing with musicians the world over. Online collaboration software including *jacktrip* and research into latency factors continue to evolve. An active performer either on the net or physically present, his music reaches audiences in dozens of countries and sometimes at novel venues. A simultaneous five-country concert was hosted at the United Nations in 2009. Chafe's works are available from Centaur Records and various online media. Gallery and museum music installations are into their second decade with "musifications" resulting from collaborations with artists, scientists and MD's. Recent works include *Tomato Quintet* for the transLife:media Festival at the National Art Museum of China, *Phasor* for contrabass and *Sun Shot* played by the horns of large ships in the port of St. Johns, Newfoundland. Chafe premiered DiPietro's concerto, *Finale*, for electric cello and orchestra in 2012.

[Diana Deutsch](#) (Professor, Psychology, University of California, San Diego) is Director of the Music Perception and Cognition Laboratory at the UCSD Department of Psychology, and is one of the most prominent researchers on the psychology of music. She is internationally known for the illusions of sound and music perception that she has discovered. She also explores ways in which we hold musical information in memory, and in which we relate the sounds of music and speech to each other. Much of her current research focuses on the question of absolute pitch - why some people possess it, and why it is so rare. Deutsch has over 200 written publications, which include the book *The Psychology of Music*, now in its third edition, and three articles in *Scientific American*.

[Judith M. Ford](#) (Professor of Psychiatry, Co-director, Brain Imaging and EEG Lab, University of California, San Francisco) uses EEG-based methods as well as fMRI to understand healthy and psychiatric populations. Her recent work focuses on EEG-based studies of a basic neural mechanism, the corollary discharge - a neural signal that accompanies all actions and prepares sensory areas of the brain for the arrival of sensations resulting from one's own actions and tags them as coming from self. Corollary discharge abnormalities in schizophrenia may help to explain auditory hallucinations and

other symptoms of the disease. Dr Ford is the recipient of the Senior Career Contribution Award from the EEG and Clinical Neuroscience Society. The Society for Psychophysiological Research (SPR) honored Judy's work with their Distinguished Career Award in 2010.

[Shaili Jain](#) (MD, Psychiatry and Behavioral Sciences, Stanford University) is Medical Director of the Primary Care- Behavioral Health Team at the VA Palo Alto Health Care System; a researcher affiliated with the National Center for PTSD and a Clinical Instructor affiliated with the Department of Psychiatry and Behavioral Sciences at the Stanford University School of Medicine. Her day to day clinical practice involves providing care for Veterans with PTSD and other mental health disorders. Dr. Jain is also a medical humanities educator. She teaches a reflective writing seminar to Psychiatry residents, provides mentorship for medical students in the Medical Humanities Scholarly Concentration and serves on the Steering Committee for Medical Humanities at the Medical School. She is also the faculty lead for the 2013 Medicine and the Muse program, an Arts, Humanities and Medicine Symposium, sponsored by the Stanford Center for Biomedical Ethics.

[Tanya Luhrmann](#) (Professor, Anthropology, Stanford University) is the Watkins University Professor in the Stanford Anthropology Department. Her books include *Persuasions of the Witch's Craft*, (Harvard, 1989); *The Good Parsi* (Harvard 1996); *Of Two Minds* (Knopf 2000) and *When God Talks Back* (Knopf 2012). In general, her work focuses on the way that ideas about the mind affect mental experience. In recent years, she has worked on the way healthy people hear God's voice, and the way that people with psychosis hear distressing voices—the positive and negative sides of the inner voice experience.

[Daniel B. Smith](#) (Author, Critchlow Endowed Chair in English, The College of New Rochelle) is the author of *Muses, Madmen, and Prophets: Hearing Voices and the Borders of Sanity* and *Monkey Mind: A Memoir of Anxiety*. He has written for numerous publications, including *The American Scholar*, *The Atlantic*, *n+1*, *New York*, and *The New York Times Magazine*, and he has taught at Bryn Mawr and The College of New Rochelle, where he holds the Mary Ellen Donnelly Critchlow Endowed Chair in English.

**Paul Watson** is a Canadian photojournalist and author. He was awarded the 1994 Pulitzer Prize for Spot News Photography for his photograph, taken in 1993 while covering the civil war in Somalia for the Toronto Star newspaper. The photograph depicted U.S. soldier Staff Sgt. William David Cleveland's[1] body being dragged by Somalis through the streets of Mogadishu. While at the Toronto Star, Watson earned four Canadian National Newspaper Awards for photography and stories on the child sex trade in Asia, anarchy in Somalia following the 1991 overthrow dictator Mohammed Siad Barre, and the torture and murder of a Somali teen by Canadian soldiers after a U.S.-led force intervened to end a famine in 1992. He received the Drummer General's Award in 2007 for his book *Where War Lives*, based on his experiences as a war journalist. The *Globe and Mail* of Toronto named it one of the "year's 100 most notable books". Watson is

formerly the South Asia bureau chief for *The Los Angeles Times*, covering Afghanistan, Pakistan, India, and Iraq. He was Southeast Asia bureau chief, based in Jakarta, when he left the *Los Angeles Times* to return to the *Toronto Star* in July, 2009. He is currently a multi-media reporter, covering the Arctic and Aboriginal beat, as well as doing foreign assignments in Afghanistan, Russia, India and the Middle East for the Star.

[Angela Woods](#) (Centre for Medical Humanities, Durham University, UK) is an interdisciplinary researcher working at the intersection of cultural theory, philosophy and literary studies. She is the co-director of 'Hearing the Voice', a three-year interdisciplinary project exploring the phenomenon of voice-hearing, and her first book, *The Sublime Object of Psychiatry: Schizophrenia in Clinical and Cultural Theory*, was published by Oxford University Press in 2011. Angela's current research interests include the interplay between theoretical and subjective accounts of psychotic experience; new modes of 'doing interdisciplinarity' (such as critical neuroscience); narrative identity; and the role of narrative in the medical humanities.

## A C K N O W L E D G M E N T S

"Visitations" is generously supported by Sponsors Bonnie and Marty Tenenbaum. New York Polyphony's participation is generously supported by Clinton and Mary Gilliland. St. Lawrence String Quartet's participation is generously supported by Paul and Iris Brest. Additional support has been provided by the Andrew W. Mellon Foundation and the National Endowment for the Arts.

Commissioned by Stanford Live at Stanford University

The CCRMA stage is located at The Knoll, 660 Lomita Dr. Stanford, CA 94305.

Bing Concert Hall is located at 327 Lasuen St, Stanford, CA 94025.

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