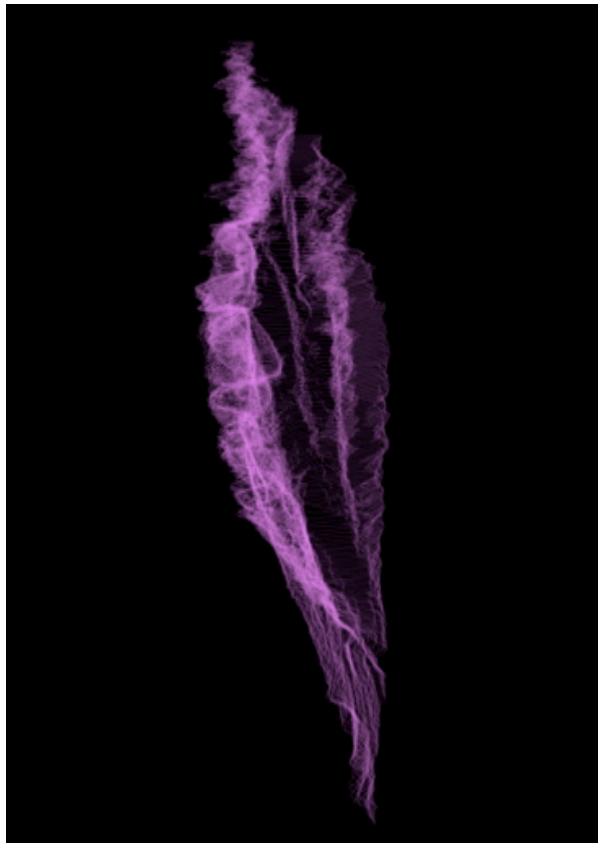**concert series "Music @ Queen's**

Thursday 9 October 2008, 1.10 pm, SARC

Musical Inspiration and Digital Concepts - A Concert of Computer Music

Andreas Weixler (A) & **Se-Lien Chuang** (A/TW)

PROGRAMME

The Colour of A Wooden Flute	(8:00) - Se-Lien Chuang & Andreas Weixler (AAA 2006/08)
for Pi	(6:04)- Andreas Weixler (TU-Studio Berlin 2004/05)
for Io	(6:25) - Se-Lien Chuang (TU-Studio Berlin 2004/05)
Ashley Ave	(4:30) - Andreas Weixler (SARC, 2008)
Die Wege entstehen im Gehen	(9:00) - Se-Lien Chuang (SARC 2008)
Broken Bowls 4 - *Talk*	(2:39) - Andreas Weixler (SUSS 1999)
sarcastic momentum	(10:00) - all performers (SARC 2008)

PERFORMER

Franziska Schröder (sax)
Pedro Rebelo (piano),
Miguel Ortiz (trumpet),
Cavan Fyans (laptop, SuperCollider),
David Bird (voice)
Se-Lien Chuang (composition, bass recorder, interactive visuals, Max/MSP/Jitter, SuperCollider)
Andreas Weixler (sarcastic system, multichannel granular synthesis, Max/MSP/Jitter)

thanks to **Una Monaghan** studio assistant and **Chris Corrigan** (technical manager) and the wonderful team at **SARC.**

With kind support of the **Austrian Cultural Forum** in London, the province government of **Styria**, the province government of **Upper Austria**, the City of **Graz** and the City of **Linz**.

PROGRAM NOTES

The Colour of A Wooden Flute
audiovisual realtime processing improvisation for bass-recorder and computer system

Se-Lien Chuang: composition, bass recorder, interactive visuals, Max/MSP/Jitter
Andreas Weixler: composition, multichannel real time granular synthesis, Max/MSP/Jitter

This is an evolving concept (2006-08) of an algorithmic composition/improvisation with the audiovisual interactive computer system created by Andreas Weixler and Se-Lien Chuang in the graphical programming environment Max Msp Jitter. Instruments are played in the style of contemporary composition/improvisation, in this case a bass recorder with contemporary playing techniques like multi phonics and a smooth, warm sound. The computer system consists of a pitch and dynamic detection, real-time visual processes and a live multichannel granular synthesis with advanced controlling and performing methods. All computing devices, the audio detection, the visual and the audio processing are linked via a wireless Lan to reciprocally influence each other.

for Pi
(the baby has no heart beat), 8-channel electroacoustic composition by Andreas Weixler

this piece is about an old theme of music, about expression and arousal of emotion and relief of tension, where words cease. Produced at the Electronic Studio of the Technical University Berlin, 2004/05. First premiere: UltraSchall Berlin, 2005, further international premieres.

All sounds are created from the instrumental sound of percussion instruments (among these a huge plate in c#), a marimba and the sound of the sea at Croma /UK.
The used pluggins are GRM and Wave and a *dynamic sound file player,* a programme routine the composer created in Max msp for the algorithmic movements of the sounds.

for Io
8-channel electroacoustic composition by Se-Lien Chuang

For Io was realised 2004/2005 at Elektronisches Studio of TU Berlin and is part of *trilogy for Pi and for Io.* Premiere 17. 01. 2005, Sophiensaele, Berlin/Germany, Ultraschall - festival for new music.

My claim is to achieve a delicate multichannel electroacoustic composition by using a single recording for the varied manipulation and operation of the audio processing tools GRM-, Waves- and TDM plugins. Arco-piano is a special contemporary technique of performing the piano with hairs of bows. The recording of an acoustic instrumental sound of arco piano, from which the main topic for this piece arises, gives a very sophisticated sound of the piano to accommodate the demand of transformation and metamorphosis of the origin.

Ashley Ave
algorithmic composition for piano by Andreas Weixler

This composition has been created during the residence at SARC and will be performed by a Disklavier (Computer controlled Grand piano) and a live performer of the sustain pedal to obtain special resonances and interferences. The sound will be distributed by the *sarcastic system* (algorithmic sound diffusion system by the author).

Die Wege entstehen im Gehen - Semi Studie
8-channel electroacoustic composition by Se-Lien Chuang
Realisation: 2008, SARC-Sonic Arts Research Centre, Queens University, Belfast

The Sonic Lab stimulated the composition of this piece because of the environment, which provides excellent accomodation for a huge amount of Semis (Japanese cicadas). The recordings were made during the research visit to IAMAS (International Academy of Media Arts and Sciences) in Ogaki/Gifu in July 2008. There are so many paddy fields and it is so hot by day and by night, all around behind the trees they just begin to sing these distinctive songs in choir or solo part ...

Broken Bowls 4 - Talk
computer music based on algorithmic instrumental composition by Andreas Weixler

Broken Bowl 4 - Talk has been produced at SUSS - Sheffield University Sound Studio during a composers residency from July-August 1999.

The Composition is based on an algorithmic score by Andreas Weixler performed by Dagmar Hoedl, mezzo sopran & ContrastTrio: Christos Polyzoides (vla), François Benda (cl), Janna Polizoides (pno). The production of the electroacoustic composition has taken place in SUSS Studio 2 using ProTools with TDM plugins. Diverse international premiers in South Corea, Austria, Russia, Japan, New York among others.

sarcastic momentum
One of the ideas we had in mind when coming to SARC was to perform open sessions by creating an open set up within the Sonic Lab where people could freely join in either with instruments or note book. We are very pleased to present the result of it.

This consists of the sarcastic system (algorithmic sound diffusion system by Andreas Weixler), saxophone, piano, bass recorder, voice, multichannel granular synthesis, SuperCollider, Max msp and other devices.

Andreas Weixler & Se-Lien Chuang

The Austria based artist duo are at the time guest composer at SARC - Sonic Arts Research Center in Belfast and have frequently visited international Universities such as TU-Studio Berlin, Nagoya City University, SUSS Sheffield, UEA Norwich, University of Birmingham, IEM Graz, SAMT Linz, among others and were 2008 visiting researcher at IAMAS - International Academy for Advanced Media Arts and Sciences, Gifu, Japan.

Projects include a recently selected paper for ISEA 08 - International Symposium on Electronic arts, Singapore and performances for ICMC 08 - International Computer Music Conference in Belfast, ICMC 07 - International Computer Music Conference in Copenhagen, NIME 07 - New Instruments for Musical Expression Conference, New York. Portrait concerts Weixler-Chuang at electronic access 06, London and Wien Modern, Vienna, further concerts at ars electronica 05 festival Linz, Austria, realtime/non realtime Basel, Switzerland, 2004 Sumida Triphony Hall, Tokyo, Japan, Ultraschall Berlin, SICMF 03 - Seoul International Computer Music Festival, Seoul, ISEA 02, Nagoya among others.

Together they run Atelier Avant Austria for contemporary composition, computer music & media arts.

http://avant.mur.at

Andreas Weixler
Born 1963 in Graz Austria, composer and media artist
for contemporary instrumental composition, computer music and audio visual interactivity

Pre-studies in sound engineering at TU-Graz, diploma in composition with Beat Furrer 1995 at the University of Arts in Graz, Austria.
Special emphasis on audiovisual interactivity, audio and video realtime processes of acoustic instruments. 2000/01 special researcher at Nagoya City University, Japan. Concerts, performances and lectures in Europe, Asia, North and South America.

Since 1997 lecturer for music- & media technology at Bruckner-University Linz, Austria
and since 2004 lecturer for audiovisual interactive projects / Max Msp Jitter at the University of Arts in Linz, Institute of Media, department of InterfaceCulture.
International lectures and guest professorship in computer music, composition and media arts (Austria, Germany, USA, Japan, Taiwan, South-Corea a.o).

Chuang Se-Lien
composer, pianist and media artist, 1965 born in Taiwan, since 1991 residence in Austria

The artistic and compositional emphasis ranges from contemporary instrumental composition/improvisation, computer music, electronic sound processing, algorithmic composition to composition/improvisation with audiovisual interactivity.
2005 master of arts in composition (B. Furrer), 1996 piano-diploma in IGP (W. Groppenberger) at the University for Music and Dramatic Arts Graz; 1999 diploma with distinction in Music and Media Technology at SAMT (A. Roidinger, K. Essl) at Bruckner-University Linz; scholarship in Silicon Graphics Studio at WIFI/ Graz; 1996 study of electro-acoustic music at the Institute of Electro-acoustic and Experimental Music (T. Ungvary, W. Musil) at the University of Music and Dramatic Arts in Vienna. 2003/04 lecturer in computer visual communication at Tainan National College of the Arts, Department of Applied Music; 2000/01 research project in computer music and audiovisual arts in Nagoya City University. Since 1996 diverse Workshops and guest lectures in Austria, Germany, USA, Japan, South-Korea, Taiwan. Since 1997 numerous international concerts, projects, performances and study stays in Europe, Asia, Russia, Canada, South- and North America, and institutional production-, study- and research stay in computer music, interactive audiovisual composition in Austria, England, Germany, France and Japan.