electronic access @ Goldsmiths

Monday 6th November 2006, 7:30 pm
Great Hall, Goldsmiths College, London

A concert of computer music, video and interactive audiovisual improvisation

Andreas Weixler and Se-Lien Chuang (composer, Austria)
with Rowland Sutherland (flute, UK)

presented by the Electronic Music Studios at Goldsmiths
www.goldsmiths.ac.uk/departments/music/ems

preface

Our artistic creation is a work in progress.
Every performance of our interactive audiovisual works, even of the same title, is unique not only because of the inherent concept of improvisation, but because of the computer system and the programming are further developed for every event.

Also all other works like our contemporary instrumental compositions, algorithmic composition, electro-acoustic music, videos and computer animations belong to a flow of creation, therefore each presentation can be seen as a window, in which you can experience the current status of our art.
In our live performances we use a computer system for audiovisual interaction, which we developed in Max Mps Jitter, described as follows:

The computer system and Max/Msp/Jitter
created by Andreas Weixler and Se-Lien Chuang

three modules of our computer system on two to three Macintosh G4 Powerbooks are interacting with the players, i.e. of the arco piano, a flute, a bass recorder, and of the electroacoustic hyper instrument, analysing the sounds, exchanging data between analysis, audio and video computing to make an age-old dream of artists come true: to make music visible and images audible. The visual and musical components interact and exercise mutual influence thus leading to unique synthesis of arts.

The goal of this project in computer music is to create an interface for visual and music computing for an associated audiovisual composition as well as to find technical and artistic solutions for the combination of traditional instruments with audio and visual computing in terms of interactivity and realtime processing and last but not least to create pure computer music.

Andreas Weixler: multi channel granular synthesis
by processing the instrumental sound in realtime the computer becomes a hyper instrument played in an improvisation along with the musical instrument, spreading its sound on a 8 channel sound system, controlling flocks of grains, rearranging those in terms of pitch, time, order and position in the acoustic environment.
By its improvisation of music the data of the granular treatment also determines part of the visual computing, so the progression of music and visuals appears in sync.

The arco piano, the flute and the bass recorder are acting not only as an musical instruments, but furthermore as an interface for the computing system. The musical instruments are controlling the creation of the visuals in realtime and their sounds will feed the granular synthesis distributed on 8 channels. The control data of the granular synthesis are linked with the visual computing, also changes of the parameter of the visual computing effects the link of the data exchange of the visual and the audio computing.

Andreas Weixler & Se-Lien Chuang, October 2006, http://avant.mur.at

1
blue elephant
audiovisual composition   2' 05"

computer animation and concept by Se-Lien Chuang, computer music by Andreas Weixler 1999
The visual is a computer animation made on silicon graphics computer with Maya, during a scholarship - artist in residence commissioned by Werkstadt Graz, the music is sound processing of concrete sounds. Further presentations in Graz, Vienna, Sheffield, Kiew, Gramado (Brasil), New York, Schrattenberg (A), Taipeh, Tainan (Taiwan), Belgium and Japan.

published at video edition SIBGRAPI 2000 Video festival, Gramado, Brazil
DVD Edition SAMT 1, 2003, Bruckner-University, Linz

2
In der Mitte der Hängebrücke erreichte mich der Ruf des Kuckucks
Se-Lien Chuang 2002   5' 13"
8-channel computer music

The piece was produced at the IEM - Institute of Electronic Music and Acoustics the University of Music and Dramatic Art in Graz/Austria in Summer 2002.

first premier at the SICMF - Seoul International Computer Music Festivals - KEAMS 2002, South Korea
further premiers at Logos Tetrahedron, Gent Belgium 2004, Musikfest Salzburg and Wien Modern 2005.

3
Das Kichern der silbernen Flöte, part I by Andreas Weixler 2006
Das Kichern der silbernen Flöte, part II by Se-Lien Chuang 2006   about 12'
audiovisual realtime processing and improvisation

Rowland Sutherland: flutes
Se-Lien Chuang: concept, composition, visuals, Max/MSP/Jitter, super collider audio transformation
Andreas Weixler: concept, composition, multichannel real time granular synthesis, Max/MSP/Jitter

This is the newest concept 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 classic flute. The computer system consists of a pitch and dynamic detection, real-time visual processes and a live multi-channel 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.

commission of SKE Fonds, world premiere in London at electronic access 06

4
Nichts 3.1 - no thing   6' 41"
electroacoustic music, sound processing of contemporary instruments
Andreas Weixler 1998

Studio: Atelier Avant Austria, Graz
music for for the project theatre Vienna-New York, premieres in Graz, Linz (A), Lüneburg, Germany, Pusan Electronic Music Association, South Korea, Nagoya City University, Japan, Wien Modern Festival

5
Excerpt of running-figure-lantern   5' 57"
interactive audiovisual instrumental theatre
excerpt video of the live performance at ISEA 2002, Nagoya, Japan
Atelier Avant Austria 2002: Se-Lien Chuang & Andreas Weixler

Se-Lien Chuang: concept, visual-programming, stage setting
Andreas Weixler: live granular synthesis, Max/MSP, audio and video editing
Kuwayama Kiyoharu, violoncello, Kijima Rina, violine; dancers: Junko Sugano & Kawamura Atunori
audio technician: Kensuke Okane, EARS, Japan

The stage aspect associates with the Chinese shadow-puppet-show (皮影戲)and running-figure-lantern
(走馬燈) for approaching a mind of cross-culture exchange.

Technically this work detects audio by a number of microphones, which are carried by the musicians and
dancers (or actor & actress). It then makes a choice of pictures accordingly to the sound and transforms
those. Also the sound will be transformed in stereo of 6 channel by granular synthesis and will fit it in a
prepared electroacoustic composition and stage arrangement.

The audiovisual ambience and the interpreters are open to the public. The performance is expected,
but undetermined. The public can participate in this performance by going and coming through the orbit
stage like the moving figures in the Chinese running-figure-lantern.
Selected for International Symposium of Electronic Arts 27.- 31 October, Nagoya Japan.
ISEA 02 Performance on October 30th, 2003.

6
Lauf-auf   1' 12"
audiovisual composition
Se-Lien Chuang 2000

The video is about running and made as piece of art for the city marathon of Graz 2000
visual studio: Video Visual Design Lab/Nagoya City University, School of Design and Architecture,
Japan; music studio: Atelier Avant Austria, Graz.
commission of Werkstadt Graz , Art Video for the Marathon Graz 2000

published on CD-R Marathon 2000, 08.10.2000
presentations: Experimental Intermedia, New York, Nagoya City University, Japan,
selection for ISEA 02, Symposium of Electronic Art, in Nagoya, Japan, Wien Modern Festival.

7, 8, 9
Trilogy for Pi and for Io
by Se-Lien Chuang and Andreas Weixler 2005

   7
   part 1
   for Pi   6' 04"
   electroacoustic composition for 8-channel speaker system
   Andreas Weixler 2005

   studio: electronic studio of Technical University in Berlin, October 2004 - February 2005
   premieres, UltraSchall, Berlin, Musikfest Salzburg, Wien Modern Festival, 2005

   8
   part 2
   Interlude for Pi and for Io   about 6'
   audiovisual interactive improvisation
   Se-Lien Chuangand Andreas Weixler 2005

   Se-Lien Chuang, concept, arco-piano, visuals, Max/msp/Jitter
   Andreas Weixler: concept, multi channel granular synthesis, Max/msp/Jitter

   Se-Lien Chuang: arco-piano
   arco-piano is a special contemporary technique of performing the piano with hairs of bows which
   gives a very sophisticated sound of the piano. Se-Lien Chuang developed arco-piano technique to
   the artistic point, where she can control polyphonic sound of the bowed piano strings and their
   upcoming overtones.
   premieres: UltraSchall, Berlin, V:NM Festival, Graz, realtime/non realtime festival, Basel, Switzerland

9
part 3
für Io 6' 25"
electroacoustic composition for 8-channel speaker system
Se-Lien Chuang 2005

studio: electronic studio of Technical University in Berlin, October 2004 - February 2005

premieres: UltraSchall, Berlin, Musikfest Salzburg, Wien Modern Festival, 2005

10
Trinity / Broken Bowls 4 - talk 2' 44"
audiovisual composition

computer animation by Se-Lien Chuang 1999
computer music: Andreas Weixler 1999

The visual is a computer animation, the music is a sound processing of comtemporary instrumental sounds in an algorithmic composition.

computer animation and concept by Se-Lien Chuang
commission of Werkstadt Graz, scholarship for a Silicon Graphics Studio Training in computer animation; produced on Silicon Graphics Computer and Maya Software.

computer music 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.
The production of the electroacoustic composition has taken place in SUSS Studio 2 using ProTools 4.3.1 with TDM plug ins TC Mega Reverb 3.0, TC Works EQ Sat 3.0, GRM Tools 1.2 (shuffle, pitch accumulation), Audiosuite plug ins vari-fi, sci-fi, EQII and SoundDesigner 2.8.3 running on a Macintosh 9600/350 Computer, monitored by ATC SCM20 active loudspeaker system.

presentations at Werkstadt Graz, Festival Elektrokomplex Vienna, Kiew Russia, Experimental Intermedia New York, Schrattenberg (A), National Theater Concert Hall in Taipeh and Tainan, (Taiwan), Wien Modern Festival

11
zum Kirschblütenfest 10' 31"
8-channel electroacoustic composition
Se-Lien Chuang 2005

All electroacoustic sounds are created from a single sample of sound of an arco-piano, a piano performed by hairs of a bow, processed by GRM-, Waves- and TDM plug ins and also generated by sound processing program written by Se-Lien Chuang in SuperCollider.

Ein Teppich von schwebender Klangfarbe durchzieht das ganze Stück. Der gezielte dramatische Ausdruck suggeriert eine Handlung des imaginären Geschehens –

Das Fallen der Blüten. Wie innig.
and Weh-en des Windes. Hautnah.

Produced at the Electronic Music Studio of the Technical Unversity in Berlin (TU -Berlin) 2005.
The composition was produced in the "großes Studio" using ProTools and numerous plug ins: GRM Tools (Equalize, FreqWarp, Freezing, Doppler, Contrast), X-Noise, Mod Delay II Long, MondoMod, Digirack TimeAdjuster, AudioTrack, SuperTab, Waves Doubler4 among others.
premiere: Kirschblütenfest, Hidden Museum Tirol, 2005,
further performance Musikfest Salzburg, 2005
commission of the Hidden Museums, Fraxern/Feldkirch, directed by Bernhard Kathan

12
infinity op. 1 - 4 / Seele brennt   7' 26"
audiovisual composition/ Installation

Se-Lien Chuang, concept, video-feedback 2004
Andreas Weixler, audio-feedback 2004

the room is breathing slowly, one breath takes 7 minutes, so it is worth to stay in the room longer to experience the infinite movement in this audiovisual composition.
the video is created by using infinite video feedback controlled by the artist Se-lien Chuang, the music is the feedback of a short click in an infinite electroacoustic room.

Premiere Busan International Digital Technology Music Festival, Busan, South Korea, 2004
further presentation at Wien Modern, 2005

13
The Colours Of A Wooden Flute   about 12'
Se-Lien Chuang: composition, bass recorder, visuals, Max/MSP/Jitter
Andreas Weixler: composition, multichannel real time granular synthesis, Max/MSP/Jitter

This is the newest concept 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, which is a wooden flute with a low register and a smooth, warm sound.
The computer system consists of a pitch and dynamic detection, real-time visual processes and a live multi-channel 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.

commission of SKE Fonds
world premiere in London at electronic access 06

Rowland Sutherland

Flautist Rowland Sutherland enjoys an international career in many different fields of music. He regularly performs in new music ensembles, jazz groups, symphony orchestras, various non-Western groups, pop outfits and as a soloist. Many of Rowland's solo contemporary flute performances have been broadcast on BBC Radio 3. He has composed and arranged music for groups, ensembles and for the BBC.

Rowland studied flute at the Guildhall School of Music mainly with Kathryn Lukas and studied jazz with the late Lionel Grigson in the mid 1980s.
He is a flute professor at the Trinity College of Music and the Guildhall School of Music and Drama.

He has performed with a number of new music ensembles and dance companies. These include: New Music Players, Ixion, Icebreaker, London Musici, Lontano, Music Projects/London, Phoenix Dance and Rambert Dance Company.
Orchestras played with include: Philharmonia, Bournemouth Symphony, B.B.C. National Orchestra Of Wales, London Philharmonic, European Community Chamber, Sadlers Wells Royal Ballet and B.B.C. Radio. He played principal flute with the latter three.

As bandleader, Rowland leads several bands including the Brazilian influenced Mistura, 'Creative Force' a six piece contemporary Jazz group, which features Orphy Robinson on vibes and uses African-funk and Reggae rhythms.
Rowland co-leads the quintet In Kimbe, with Sardinian vocalist Filomena Campus which explores Mediterranean and Brazilian jazz and free improv.
He also co-leads an experimental/free improv trio called Myrtle, with Alwynne Pritchard (voice) and Thorolf Thuestad (computer), which was formed in 2006.

http://www.rowlandsutherland.com/rowland.htm

Andreas Weixler

Born 1963 in Graz Austria, composer for contemporary instrumental composition, computer music and audio visual interactivity.

* education
study of composition at the University of Music and Dramatic Arts in Graz, Austria, with Andrzej Dobrowolski, Younghi Pagh-Paan, diploma with Beat Furrer 1995, pre-studies in sound engineering and physics. Special researcher at the Nagoya City University in computer music and audiovisual interactivity 2000-2001

specialising in computer music in workshops and artist in residence in Austria, Germany, Swiss, England, France and Japan 1993-2005.

* performances
concerts, performances and lectures in Austria, Germany, Swiss, France, Belgium, Netherlands, Italy, CSFR, Russia, Canada, Columbia, Brasil, China, Taiwan, Japan, South-Korea and USA.
Broadcastings in Austria, Germany, Swiss, Netherlands, Hungary, Finnland, Belgium a.o.

since 1981 running Atelier Avant Austria for contemporary composition, computer music & media arts together with Se-Lien Chuang. http://avant.mur.at

* teaching (selection)
since 1997 lecturer at Bruckner-University Linz, Austria for music- & media technology
since 2004 lecturer at the University of Arts in Linz, Institute of Media, for audiovisual interactive projects / Max Msp Jitter and audio Programming.

International lectures and guest professorship in computer music, composition and media arts (Austria, Germany, Japan, Taiwan, South-Korea a.o).

* management (selection)
since 1995 member of the directors board of the Austrian society of electroacoustic music
Organisation of numerous events (electronic access, ElektroKomplex, d.a.s. CDs and others)
1993-1999 organisation of the publication series contribution to electronic music at IEM Graz as an editor.

http://avant.mur.at/weixler

Se-Lien Chuang

composer, pianist and media artist
1965 born in Taiwan, since 1991 residence in Austria

training
2005 Magistra artium in composition (Beat Furrer) at the University for Music and Dramatic Arts in Graz/Austria; 1999 diploma with distinction in Music and Media Technology at Studio for Advanced Music and Media Technology (Adelhard Roidinger, Karlheinz Essl) at Bruckner-University Linz/Austria; scholarship in Silicon Graphics Studio at WIFI/ Graz/ Styria; 1996 piano-diploma in IGP - Instrumental-Vocal Pedagogics (Walter Groppenberger), second instrument recorder (Adelheid Creuzburg) at the University of Music and Dramatic Arts in Graz/Austria; study of electroacoustic music at the Institute of Electroacoustic and Experimental Music (Tamas Ungvary, Wolfgang Musil) at the University of Music and Dramatic Arts in Vienna/Austria;

artistic activities (selection)
2003/04 lecturer in computer visual communication at Tainan National College of the Arts, Department of Applied Music /Taiwan;
2000/01 research project in computer music and audio-visual arts in Nagoya City Universiy/ Japan;

diverse performances and study-stays in Europe, Asia, Russia, Canada, South- and North America.

* Experimental Intermedia NYC ´00 and ´06
* Wien Modern - Musik der Gegenwart Vienna/Austria 2005
* Ars Electronica 2005, Linz/Austria
* Ultraschall Festival für Neue Musik 2005 - Berlin/Germany
* Logos Tetrahedron 2004 - live electronic music and video Gent/Belgium
* JSEM concert 2004 -Japanese Society of Electronic Music, Tokyo/Japan
* 2003 k r y p t o n a l e 9 Festival Berlin/Germany
* 2003 Busan International Digital Technology Music Festival, South Korea
* SICMF 2002/03 –Seoul International Computer Music Festival, South Korea
* ISEA 2002 – the 11th International Symposium on Electronic Art Nagoya/Japan
* Laval Virtual and VRIC (Virtual International Conference), France ´01
* concert New International Community of Electroacoustic Music (NICE)/Amsterdam, Netherland '00
* SIBGRAPI 2000 Video Festival/Gramado-RS, Brazil

http://avant.mur.at/chuang

electronic access
is a series of concerts of electroacoustic, experimental music and media art and CD production founded by Andreas Weixler 1993.

electronic access 93, Studio 3 of the ORF national broadcasting in Graz, CD: Klangschnitte 2

electronic access 95, at the studio stage of Vereinigten Bühnen - opera house Graz,
CD electronic access 95

electronic access 2004, special asia: Japan,concerts with the Japanese society of electronic music Vienna, ORF RadioKulturhaus and Linz, Bruckner-University

electronic access @ Goldsmith´s 2006
the Electronic Music Studios at Goldsmiths College, London

http://avant.mur.at/ea/

Atelier Avant Austria
is the workspace of the composers Andreas Weixler and Se-Lien Chuang, for their art work and cooperations with other artists. Founded 1981 in Graz. Due to projects it also was located in Vienna, Nagoya, Kaoshiung, Guantien, Berlin und Linz (2000-2006) and on short terms in Sheffield, Nottingham, New York, Tokio und Seoul (1999-2003).
2006 is the 25th anniversary of Atelier Avant Austria and the 10th anniversary of artistic cooperation between Weixler-Chuang, which is celebrated in this concert in London as well as in portrait concerts in Vienna and New York.

http://avant.mur.at

Details on this programm can be found at URL: **http://avant.mur.at/concerts/goldsmith06**