

2018 北京国际电子音乐节

MUSICACOUSTICA-BEIJING 2018

2018.10.22 - 2018.10.28

CIME/ICEM & EMAC
INTERNATIONAL CONFEDERATION OF
ELECTROACOUSTIC MUSIC

聚合
CONVERGENCE

2018.10.22
—2018.10.28

34TH GENERAL ASSEMBLY OF
INTERNATIONAL CONFEDERATION OF ELECTROACOUSTIC MUSIC

28 Oct, 2018/Sun.

09:30-12:00 (Room 201, Multifunctional Building, CCoM)
Lecture Series (11)
Speaker: ZHANG Xiaofu (China/Composer of the Year)
My aesthetics on electroacoustic music composition

14:00-17:30 (Room 201, Multifunctional Building, CCoM)
The 15th Composition Competition of MUSICACOUSTICA-BEIJING
Group D - Applied Electronic Music

19:30-20:00 (Recital Hall, CCoM)
Closing Ceremony and Prize Awarding Ceremony of
MUSICACOUSTICA-BEIJING 2018

20:00-21:20 (Recital Hall, CCoM)
Concert Series (14)
Fragrancy: Concert of CIME/ICEM
Closing Concert of MUSICACOUSTICA-BEIJING 2018

CIME/ICEM - China (EMAC)

■ **Fragrancy - for flute and electronic music (2018/9'46"/ China Premiere)**
Composer: LI Junzuo (China Conservatory of Music)
Flute: YANG Meige (China Conservatory of Music)

■ **Dystopia - multimedia electroacoustic music (2018/5'20"/ Beijing Premiere)**
Composer: CHEN Si (Beijing University of Posts and Telecommunications)
Video: WU Ruoheng (Beijing University of Posts and Telecommunications)

■ **Memory of the Tarim River -for satar and electronic music
(2018/10'00"/ World Premiere)**
Composer/performance: GUAN Lijiong (Xinjiang Arts University)
Satar: Mihrigul (Xinjiang Arts University)

■ **Origin - Interactive composition for Wacom Tablet and Kyma
(2018/9'00"/China Premiere)**
Composer/Performer: WAN Fang (China/University of Oregon)

■ **Nothingness - Interactive composition for flute, violin, cello, piano and electronic
music (2018/10'52"/ World Premiere)**
Composer/Performer: Chu-Huan LO (Taipei, China)
Flute: FENG Junshan (Central Conservatory of Music)
Violin: WU Xiusen (Central Conservatory of Music)
Cello: LI Wenyuan (Central Conservatory of Music)
Piano: GUO Haimeng (Central Conservatory of Music)

■ **Mysterious Environment - multimedia Electroacoustic music
(2018/4'58"/World Premiere)**
Composer/Video: YE Wan (Nanjing University of the Arts)

■ **Firefly - for flute and electronic music (2018/6'30"/World Premiere)**
Composer: Jen-Yueh HSIUNG (Taipei, China)
Flute: ZHENG Qisheng (Central Conservatory of Music)

■ **Breathing - for cello, electronic music and Video (2018/6'20"/ World Premiere)**
Composer/Video: QI Mengjie (Maggie) (Central Conservatory of Music)
Cello: Thea Mesirov (USA)

■ **Aquatic cubes - interactive real-time performance for flashlight, Processing and
Ableton Live (2018/10'00"/World Premiere)**
Composer/Performer: LU Peiyue (China/University of Oregon)

■ **Art of War -for suona, voice and multi-channel electronic music
(2018/7'04"/World Premiere)**
Composer: MI Wenbo (Central Conservatory of Music)
Suona: WANG Zhanzhan (Tianjin Conservatory Of Music)

22 October, 2018 (Monday)

20:00-21:30 (Recital Hall, CCoM)

Concert Series (1)

The Opening Concert

1. *MexiColorNoise* - for video and electronics (7'30"/2014/China Premiere)

Composer: Elsa Haydée JUSTEL (Argentina)

Markets crammed with multicolored hues, music of agitated rhythms, cantilena street vendors, and skirts fluttering to the sound of tap dancing. A world full of noise, color, light and movement. So is Mexico.

2. *Luminous* - for sax and electronics (10'15"/2016/Beijing Premiere)

Composer: Mark ENGBRETSON (USA)

Inspired by visual artists like Ólafur Elíasson, whose many projects investigating light are ever-beautiful essays in rich, luxurious, pulsating, and richly colorful environments, I have sought in several compositions to capture a soundscape that imagines sound as a kind of light-filled musical object. Some examples are *Acrylic Waves* and *Oceans of Brightly Colored Glass (Glittering Like Diamonds in the Tropical Sun)* and the present work, *Luminous*. This piece, for solo tenor saxophone and electronic sounds that are distributed through audience members' own smart phones or devices, is perhaps the most successful, at least in the attempt to create a light-filled musical environment. In three sections, the related first and third parts push a gently shimmering progression of chords through what becomes an immersive, multi-channel diffusion of amplification devices. The performer sends fragments of the overlaying melody out through the devices, creating what becomes, in effect, a spatialized digital delay effect, with sounds appearing at different times in changing locations. In the middle section, the saxophonist plays alone, sending all of the instrumental part to the audience's devices. The colorful harmonic palette is enriched by quarter tones and gentle multiphonics, which overlap with each other and interact with the live saxophone.

Luminous was created for Steve Stusek, with the support of a UNCG Faculty Grant.

3. *Crazy Fabric* - interactive electronic music (8'00"/2018/World Premiere)

Composer/Performance/Design: FENG Jinshuo, SUN Hua, TENG Yue (China)

4. *Phonurgie - Cycle du son, 4* - electroacoustic (12'30"/1998/China Premiere)

Composer: Francis DHOMONT (France)

To Inés Wickmann and her found objects

Phonurgie is the fourth part of my acousmatic “Cycle du son” (Sound Cycle), a celebration of “musique concrète”, an art which has persevered through a series of incessant mutations and metamorphoses.

Fifty years after the first “musique concrète” experimentations and on the brink of a new century, Phonurgie (word meaning fabrication, shaping, creation of sound) offers a vision of the current state of this new art, which has become an independent art of sound.

The title of this last section of the Cycle refers to the importance of the “invention” (Bayle) — that is the discovery — of sound.

Undeniably, “musique concrète” has created an unprecedented musical upheaval. Although the technological tools have changed and the colour of the sound has evolved, in Phonurgie the morphological thoughts and constructions have remained true to the ideals of the first “concerts de bruits” (noise concerts).

5. *Double Brain* - live electronics (8'00"/2016/China Premiere)

Composer: Marek CHOLONIEWSKI, Franciszek ARASZKIEWICZ (Poland)

Double Brain is a multi-net-art composition performed live by a duo of composers/performers in a distance of dozen to thousands kilometers.

Data streams from the brain waves of both performers are cross-transmitted live between two far locations. The host performer on stage and performer on remote use their brain wave streams converted live to a multilayer sound structures mixed with the images from microscopes of both performers. Mega and micro scales are the framework structure of the composition.

There were several performances where host performer was located at the concert hall while the second performer sent his brainwaves data from selected locations in America and Europe.

Since 2016 - 2018 six performances of Double Brain were arranged:

Krakow/Krakow (Solvay Center) - March 13, 2016

Chicago-Louisville highway and Kraków, brain stream from a car - April 25, 2016

Morelia/Mexico (Visiones Sonoras festival) and Vienna - October 5, 2016

Moscow (Tchaikovsky Conservatory) and Krakow - March 6, 2017

Brussels (La Semaine du Son/FeBeME at Le Jacques Franck) and Krakow - February 2, 2018

New York (Nownet Arts Conference in New York) and Krakow - April 22, 2018

Chihuahua (Festival de Arte Nuevo) and Krakow - September 10, 2018

6. *On the Excenter of a Blind Spot* - for piano and electronics (6'30"/2016/China Premiere)
Composer/Pianist/Video Artist: Yuanyuan (Kay) HE (China)

On the Excenter of a Blind Spot, for Piano and electronics, was inspired by the famous children's book *Alice in Wonderland* by Lewis Carroll. The story tells of a girl named Alice falling through a rabbit hole into a fantasy world populated by peculiar, anthropomorphic creatures. It seems like a simple fairy tale, but it goes much deeper than that. Carroll describes a struggle with self-identity in a very controlled existence, which is conducted by a series of bizarre events. Feeling lost becomes a recurring theme in the book as Alice regularly expresses uncertainty about who she is after she enters Wonderland.

In my piece, the piano, electronic music, and video all become increasingly more distorted until they collapse. The scene becomes a hallucination. In Alice's story, she discovers the world through uncertainty and self-questioning. Her whole world is based on an experience of hallucination. Hallucination is a mental disorder in some traditional conceptions, but hallucination also often reflects the nature of the mind, perception and our knowledge of the world. How do we perceive the world? Is it an existence of a series of hallucinations?

7. *I'mPossible* - interactive with Max, Kyma and three infrared sensors (8'00"/2018/World Premiere)
Composer: Jeffrey STOLET (USA)

I'mPossible is an interactive performance composition for three custom-made infrared sensors, Max and Kyma. *I'mPossible* is a true virtuoso performance work that requires the rapid execution of thousands of notes within short timespans. *I'mPossible* is about musical speed and pounding action controlled through physical micro- and macro- movements. Through waves of musical intensifications the interaction between performer and instrument drives the dramatic thrust of the composition to its final climax. The title is a play on words that refers the extreme technical difficulties of performing the piece – *Impossible* – and the idea that these impossible difficulties can be overcome – *I'm Possible*.

8. *A Message from Proxima Centauri* - for flute, saxophone, piano, percussion, Image and electronic - (12'50"/2018/World Premiere)
Composer: ZHANG Xiaofu (China)

Image: MA Shihua (China)

Proformer: Proxima Centauri

In the vast and mysterious universe, what kind of unknown imagination would Proxima Centauri, the Centaur's star closest to the sun, bring to us? Its silence? Its malice and abandonment? Or is it his smile and his irritability?

This piece uses a rich musical vocabulary, a unique timbre and establishes a dialogue between acoustic and electronic instruments in time and space.

This work is dedicated to the musicians of Proxima Centauri.