
Sunday Night Multimedia Series
"Dreamworlds"

Montana State University Department of Music
Reynolds Recital Hall, Howard Hall
October 19, 2008 - 7:30 PM

PROGRAM

Tango Mechanique		Music: Hsiao-Lan Wang Video: Daniel Zajicek
Star Gazer	Karen Leech, flute	Hsiao-Lan Wang
BlueMOVIE		Daniel Zajicek
Gain		Kyong Mee Choi
Made In. . .		Music: Hsiao-Lan Wang Video: Benoit Granier
Sanctuarium		Phil Winsor
The Very Hungry Snake		Kristi McGarity
Refrain	Hsiao-Lan Wang, <i>yangchin</i>	Hsiao-Lan Wang

Tango Mechanique (2007) The second collaboration between Hsiao-Lan Wang and Daniel Zajicek, *Tango Mecanique* explores the dance of conflict and compromise between visual and sonic elements. Rich symbolism residing in the images triggers memories and impressions, while the music boasts heightened rhythmic energy that makes you think twice about what you are really seeing on the screen.

Hsiao-Lan Wang, a native of Taiwan, composes extensively for orchestra, chamber ensembles, solo instruments, and electronic media. Her honors include the Pauline Oliveros Prize and Libby Larsen Prize from IAWM, Athena Composition Competition, Pierre Schaeffer Computer Music Competition (Italy), the Craig and Janet Swan Composer Prize for Orchestra, College Music Society score competition, ASCAP awards, and American Composers Forum. Her works have been heard in concerts, music festivals, and on radio broadcasts in Taiwan, Belgium, Canada, France, the Netherlands, Czech Republic, China, and throughout the United States.

Ms. Wang joined the faculty at Montana State University in 2008. She received her BA in Music Composition and Theory from the National Institute of the Arts (Taipei, Taiwan) and MM in composition from the University of Missouri-Kansas City. She is presently finishing her dissertation for her DMA degree in composition at the University of North Texas. More info about her can be found at www.hsiaolanwang.com.

Daniel Zajicek is a composer, video artist, and performer. Most interested in beauty and the bizarre, his musical output consists of solo, chamber, choral, electronic, video, and theater works. Performances include ICMC, SEAMUS national conference, Most Significant Bytes, Imagine II, Society of Composers Conferences, among others. Daniel holds degrees from the University of Missouri-Kansas City (BM Composition, & Piano Performance), and the University of North Texas (MM Composition). He has been an Associate Music Technology faculty member of Collin County Community College, Audio/Visual Specialist for the University of North Texas-College of Music, and has taught piano for over 10 years. He is currently a doctoral student and teaching fellow in composition at Rice University.

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Star Gazer (2003) explores the serene quality of the flute in an extended tonal style. The approach to this composition is an attempt to achieve pitch organization without applying a traditional tonal system. The pitch B serves as the center of the material, which creates gravity to the movements. If listening without noticing these 'background theories,' one can still enjoy this piece of music as it breathes through different phrases of timbres and articulations. The role of the computer in this piece is to aid to the sounds of the flute without covering it. It is my hope that the performer and audience of *Star Gazer* listen to the music itself instead of the presence of technology.

BlueMOVIE (2003) started from a desire to use real footage to create an abstract non-narrative video work. The original concept was quite minimalistic, but as the project progressed it transformed into a multi-layered visual and sonic exploration of the subconscious. Existing inside the video are the themes of escapism, loneliness, fear, and madness. These dark areas coexist with the light ones in our minds and *blueMOVIE* seeks to present the amazing possibilities they can help us discover.

Gain (2007) addresses a critical aspect of the human condition: conflict and its consequences. The piece attempts to convey that we need to see things as a whole, not only a segment of what we want to see.

Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, The First prize of ASCAP/SEAMUS commission award, The First place at the Birmingham Arts Music Alliance Concert Exchange program, The Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo, Mention for Musique et d'Art Sonore Electroacoustiques de Bourges, Honorary Prize for the Musica Nova at Music of Czech Republic, Honorable Mention for the Luigi Russolo International Competition, Finalist for CEMJKO Music in Brazil including others. She received a D.M.A. at the University of Illinois at Urbana-Champaign, a M.M. at Georgia State University and a B.S. in chemistry and science education at Ewha Womans University, and studied Korean literature in a master's program at Seoul National University in South Korea. She is currently an Assistant Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. She writes for chamber, electro-acoustic, interactive, and multi-media work.

Made In. . . (2008) The idea behind the collaboration work between animation artist Benoit Granier and composer Hsiao-Lan Wang was to create a network composition. As network, one should not understand it as an internet based composition, but as a collaboration between people based in different locations, fields, artistic and ideological ideas, social, human and political backgrounds, to create a knowledge and ideas based network.

For this piece, we have decided to investigate the possibilities that are offered by different types of noise.

In electronics, noise can refer to the electronic signal corresponding to acoustic noise or the electronic signal corresponding to the (visual) noise commonly seen as 'snow' on a degraded television or video image. In signal processing or computing it can be considered data without meaning; that is, data that is not being used to transmit a signal, but is simply produced as an unwanted by-product of other activities. In Information Theory, however, noise is still considered to be information.

Flowing this short introduction, we can see that noise presents contradictory definition. Noise is a degradation of a signal (for audio and video signal for example), data without meaning, but it also represents an abundance of information. The interesting fact about noise is that it is present in every medium, and can easily unify a composition.

In this piece, we will approach noise like a Big Bang, a section of very dense and non-organized data that we will see evolve and gradually organize itself.

Benoit Granier is a French composer who currently lives and works in Beijing, Singapore and Dublin. Under the supervision of composer Donnacha Dennehy, he completed a PhD degree in Computer Music and Composition at Trinity College Dublin (2007), where he also lectured in Sound Synthesis and Composition and supervised the Master's thesis. After working in diverse institutions in both Beijing and Singapore, he settled down at the Centre for Electro Acoustic Music of China (C.E.M.C.) which is part of the Beijing Central

Conservatory of Music. He is currently teaching Computer Music, Composition, and Digital and interactive Media.

He studied orchestration and orchestral conducting with French conductor Victor Costa, and composition with Arturo Gervasoni. Over the past ten years, Dr Granier has also been active as a composer/ visual artist. He has written for diverse media ranging from solo instruments to large orchestra. He has also worked extensively in Mixed Media and pure electronics, and recently developed an interest in composition for mixed ensemble regrouping classical formations and traditional forces.

He is currently working on a set of compositions for electronics and Chinese instruments. (The first composition for Solo Pipa and electronics was played at the Beijing Modern Music Festival on May 29.) Dr Granier's compositions have been played in Ireland, France, Italy, Spain, UK, China, Japan, Australia and America.

Sanctuarium (2002) Sanctuarium was composed using algorithmic congruence procedures; that is, the video and computer music were generated using similar granulation techniques on both the local and macro-dimensional levels. The piece bears a superficial resemblance to *The Sky Gods of Tavarong* in that each video applies granulation techniques to the same set of 2x2-inch (abstract) glass plates. However, the build-up of the initial, pre-granulation montage differs in each case; the former uses only canonic procedures, while the latter employs multiple zoom-trailing and image-folding devices.

All of the sound sources for the music were drawn from audio samples I recorded of Chinese musical instruments - sona, sheng, kuchin, erhu, gongs, cymbals, and other small percussion.

Phil Winsor has been professor of music for the College of Music at the University of North Texas since 1982, and he is the former director of the Center for Experimental Music and Intermedia. He has received many composition grants, awards and prizes including Fulbright, Prix de Rome, National Endowment for the Arts, Ford Foundation and Republic of China Composition Fellowships. His music is recorded on Advance, Brewster and Centaur labels and is published by Carl Fischer, Inc., and the American Composers Alliance. He is the author of four books on computer music published by Windcrest/McGraw-Hill, the most recent of which is *Computer Music in C* (co-authored by Gene DeLisa). Visit the Composition faculty Web site at www.music.unt.edu/comp/faculty.

The Very Hungry Snake (2003) is based on the eighties-era video game in which the player steers a snake around to scarf bits of food, earning points as the snake grows bigger. Eventually the snake gets too large to maneuver and smashes into a wall or its own tail. In this piece, the electronic snakes run free, competing for survival in a forest populated by real and electronic bugs, birds, baby snakes, and other creatures.

Kristi McGarity, Assistant Professor of Music, directs the new Music Technology program and teaches music technology, composition, and oboe at Montana State University. She earned a degree in oboe performance from the University of Michigan and a Master of Music degree in composition from the University of Texas, where she is currently completing her doctoral dissertation. She has studied composition at UT with Russell Pinkston, Donald Grantham, Dan Welcher, and Kevin Puts, and she served as oboist with the New Music

Ensemble directed by Dan Welcher. In addition to her work at UT, she has taught electronic music at Austin Community College and oboe at Austin Lyric Opera's Armstrong Community Music School. Her background in acoustic and electronic media includes theatrical composition and sound design, songwriting and production, and collaborative works for film/video and dance. Awards and honors include first prize in the 2001 ASCAP/SEAMUS Commission Competition, a prize in the Athena 2001 Festival Competition, and recordings on the Summit Records label, the Murray State University Concert Choir CD A Choral Tour of Italy, and the SEAMUS CD series.

Refrain (2000) *Yangchin* (Chinese dulcimer) has long been a major leading instrument in Chinese chamber music. Its rich timbre and dramatic performing tradition make it a true excitement to experience both aurally and visually. So far, very few pieces involving yangchin have been composed in contemporary style, even fewer electro-acoustically. It is a real challenge for me to compose in such a new medium for such an old instrument. As a yangchin player myself, I am able to compose for its extreme capabilities within a rational structural scheme.

In the yangchin part, idiomatic writing was applied to preserve the traditions developed in the past centuries. Also required are new techniques that are uncommon in traditional writing, used to broaden the capacity of this beautiful instrument. In the tape part, most samples were collected from the instrument itself. After manipulation and editing, I managed to create different shapes and textures, which extend the sonic potential and add to the variety in this piece.