

PEOPLE iNSIDE ELECTRONICS and VILLA AURORA (VATMH)  
PRESENT

## place/displace

April 19, 2019, 8pm / Villa Aurora

### PROGRAM:

*Madame de Shanghai* (1997) Luc Ferrari (1929-2005)  
version for solo flute and electronics  
with video by Yves-Vincent Davroux

Shao-Wei Chou, flute

*Take your time ... hurry-up!* (2016 & 2019)\* Davor Vincze (1983)  
for solo bass flute and live electronics

1. *Subliminal Messages*
2. *Primal Urge*
3. *First Love*
4. *Absent-Minded*
5. *Learning Process*
6. *Past Trauma*
7. *Forgotten Lullaby*
8. *Daily Routine*
9. *Childhood Memory*

Shao-Wei Chou, bass flute  
Davor Vincze, electronics

~ brief intermission ~

*...à...* (2019)+ Mu-Xuan Lin (1984)  
for solo piccolo, electronics, and video

Shao-Wei Chou, piccolo

*Dom* (2019)\*\* Genoël von Lilienstern (1979)  
for solo violoncello and electronics

Ashley Walters, violoncello  
Genoël von Lilienstern, electronics

\* = world premiere

+ = Los Angeles premiere

\*\* = PIE commission, world premiere

## UPCOMING EVENTS:

Hear Now Festival - Tuesday, April 30, 2019 8pm @ Throop Church

PIE is: Isaac Schankler, Colin Horrocks, Rafael Liebich, Mu-Xuan Lin, Jen Wang, and Cristina Lord

More info at: [peopleinsideelectronics.com](http://peopleinsideelectronics.com)  
[www.facebook.com/pielectro](http://www.facebook.com/pielectro)  
twitter: @pielectro

## Artists :

Taiwanese flutist **Shao-Wei Chou** is a flute professor at the Conservatory of Gennevilliers (suburbs of Paris, France) and a founding member of the Ensemble 20° dans le noir, a Paris-based ensemble championing contemporary music for solo, chamber, and mixed instrumentations. In 2013, Shao-Wei obtained the National Superior Diploma of Professional Musician (DNSPM) from the Pôle d'Enseignement Supérieur de la Musique Seine-Saint-Denis Île-de-France. She has studied with exceptional musicians such as Pierre-Yves Artaud, Patrice Bocquillon, Pierre Dumail, Sophie Deshayes, and Mario Caroli.

Her experiences include being selected by the festival Klangspuren with the Ensemble Modern Academy in 2013 and having participated in the Impuls Academy in 2015. In 2014, Shao-Wei performed Helmut Lachenmann's trio "temA" at the festival Présences at the Radio France. In the same year, she was chosen as a soloist to perform works by Salvatore Sciarrino, Kaijia Saariaho, and Brian Ferneyhough at the festival Mixtur in Spain. She was invited by the composer Colin Roche to record his pieces "L'intrigante" and "Étate seconde du verre d'eau" for the France Television at the Royal Opera of Versailles in 2017. In addition, she performed with the ensemble C Barré at the festival Les Musiques in Marseille in May 2018.

Influenced by diverse cultures, she regularly pursues multidisciplinary collaborations. She has received an AGITA grant from the municipal council of Figueres (Spain), and the grant from the National Culture and Arts Foundation of Taiwan to present her new interdisciplinary program "[EsacarsoffIES!!!](#)" in October 2014. She took part in the dance and music workshop at the Darmstadt Summer Course 2018, working with American choreographer Daniel Linchan and Belgian composer Stefan Prins.

Shao-Wei also presents concerts and lectures in her homeland, Taiwan. Since 2014 she has been collaborating with Taiwanese musicians for her project "Flute Music from the Past and Today", promoting chamber music and young composers' works in Taiwan.

Cellist **Ashley Walters** has been described as performing "with the kind of brilliance that beckons a major new performer on the new music scene" (Mark Swed, L.A. Times). She has been praised for her "imposing talents" (Sequenza 21) and "impressive" (Pitchfork) and "beautiful playing" (All About Jazz). Walters maintains a uniquely diverse career, performing music that blurs the boundaries between classical, avant-garde, and jazz, breaking new ground in repertoire with microtonality, extended techniques, alternative tunings, and improvisation.

As a solo artist known for tackling virtuosic, demanding works and collaborating with composers, Walters has been the dedicatee of significant additions to the cello repertoire and has appeared on concert series and venues throughout the United States, including Walt Disney Concert Hall, Spectrum (NYC), Center for New Music (San Francisco), Continuum Music Festival (Memphis), Santa Fe Chamber Music Festival, San Diego New Music soundON Festival, Nief-Norf (Knoxville), Tuesdays @ Monk Space (Los Angeles), wild Up's WORK series (Los Angeles), REDCAT (Los Angeles), and wasteLAnd music (Los Angeles).

Walters' debut solo album, *Sweet Anxiety*, was released in 2017 on populist records and has received rave reviews. David Olds of theWholeNote says about the album, "Walters is simply brilliant throughout the disc, and the short printed examples of the scores (other than the Berio) give some idea of the challenges she faced." Brandon Rolle of New Classic LA remarks, "Walters breathes life into each work with her astounding virtuosity." *Sweet Anxiety* features works by Berio, Nicholas Deyoe, Andrew McIntosh, Wolfgang von Schweinitz, and Wadada Leo Smith.

A frequent collaborator with legendary trumpeter, improviser, and composer Wadada Leo Smith, Walters joined his Golden Quintet in 2016, recording *America's National Parks* the same year. The album was named Jazz Album of the Year in DownBeat Magazine's 65th Annual Critics Poll and one of Nate Chinen's Best Albums of 2016 in the New York Times. Dan McClenaghan of All About Jazz said about the album, "Ashley Walters' cello paints the rich, beautiful hues that subtly enhance the entire proceeding — the most auspicious addition to a jazz ensemble since Chico Hamilton brought the instrument into his chamber groups in the late 1950s."

Walters is a founding member of the "superb" and "fabulous" (LA Times) Formalist Quartet, which has premiered a vast repertoire of works and is known for its audacious programming. The quartet was born on the 100th birthday of Dmitri Shostakovich (September 25th, 2006) and has played in concert halls, festivals, art galleries, cafes, and homes throughout the United States and abroad. Their recordings include the epic *100 Cadences* by Arthur Jarvinen, music for several small films and pop records, and Kristian Ireland's *Clearing* on the <541> series through Innova records. Soon, the quartet will release a recording of Christian Wolff's string quartets, recorded in collaboration with the composer.

In the summer of 2013, Walters joined the faculty of the nief-norf Summer Festival, part of a multi-faceted contemporary music organization devoted to fostering creative collaboration among musical performers, composers, and scholars. Each summer, she joins colleagues from throughout the U.S. to perform, teach, and conduct at the University of Tennessee, Knoxville.

Walters' 2018-2019 season includes performances at Jazz at Lincoln Center (NYC), Monterey Jazz Festival, Angel City Jazz Festival, Walker Art Center (Minneapolis, MN), The Square Room (Knoxville, TN), Merkin Concert Hall (NYC), the CREATE Festival (New Haven), Harvard, The Kitchen (NYC), solo and ensemble performances on the wasteLAnd concert series, and several recording projects.

[ashleywalterscello.com](http://ashleywalterscello.com)

#### **Luc Ferrari** (1929-2005)

Never ceasing to investigate, Luc Ferrari left behind a body of works in turn exalting, noble, funny, intimate, and nocturnal. Like a mirror turned toward the Other, it reflects the world and its fantasies.

**Davor Vincze** (1983) studied composition in Graz and Stuttgart, and is also an IRCAM alumnus. His music has been performed by renowned ensembles like Klangforum Wien, JACK Quartet, Neue Vocalsolisten, Ictus, Talea, Ensemble Modern, ensemble recherche, Ensemble intercontemporain, Slovene Philharmonics at numerous festivals such as Darmstadt, Impuls, Présences, MATA, Manifeste, Musical Biennale Zagreb, etc. He is a doctoral student at Stanford, studying composition with Brian Ferneyhough and conducting with Paul Phillips. He is currently preparing a new work for No Borders Orchestra (NBO) which will be premiered and played in various European cities during NBO's summer tour, as well as recorded by the prestigious Universal Music records. This year Davor has been selected to do a scholar exchange at University of Chicago, where he is working with Augusta Read Thomas, Anthony Cheung, and Sam Pluta.

"With the increasing complexity of human environment, the core processes of systems that govern our daily lives become less apparent. On one hand there is more accessible information, but there is also less time to deal with and understand that information. This dichotomy results in fascinating social phenomena, which lie at heart of my artistic interest. Incessant flows of music, glitch sounds, iterative processes and static noise are but a few elements that help me describe resilience of human spirit as we race against our rapidly changing reality."

Davor's works are published by Maison ONA in Paris.

**Mu-Xuan Lin** (1984) (Taiwan/USA) defines her life as a quest for an artistic autonomy poetically engendered by both its will and its vulnerability to one's corporeal experience and to the world one lives in. Having had extensive training in the visual arts and creative writing and frequent exposure to theatre, dance, and literature from an early age, Mu-Xuan is interested in the intrinsic kineses latent within any expressive matter which can be extracted, dissected, critiqued, and recreated in new artistic deliverances.

Described by the Los Angeles Times (Mark Swed) as "fascinating" and SRF2 kultur as "sonically sensuous," her music has been heard worldwide. She is a guest-composer at the Novalis Festival (Croatia), the winner of the Protonwerk No.3 award (Switzerland), Ensemble Adapter's "Adoptions 2017" (Germany), and mise-en Festival 2019 commissions, an artist-in-residence at the Cité Internationale des Arts in Paris, an awardee of New Music USA, Max Kade, Mellon, Center for German and European Studies, and FACE Croatia grants, a selected active fellow at the Summer Academy at Schloss Solitude, Darmstadt Summer Course, Matrix15, June in Buffalo, Sävellyspaja, and Virginia Center for the Creative Arts, an Associate Artist at the ACA working with Master Artist Georg F. Haas, a representative for KoFoMi and the residency in Salzburg, a featured composer at the Donaueschinger Musiktage – Next Generation konzert 2016, Innovation Series 2017 – 30<sup>th</sup> Anniversary Edition of Taipei National Theater & Concert Hall, the Piano Spheres Concert Series, Hear Now Festival, and the 180° Festival (Bulgaria), and honorable mention/finalist of various competitions including the 2016 neuverBand International Commission Competition (honorable mention) and the 2015 Darmstadt Music Theatre Competition (semi-finalist).

She is working with ensemble mise-en, duo A&K, and TAK Ensemble among others, and has worked with Neue Vocalsolisten Stuttgart, Ensemble Adapter, Ensemble SurPlus, Ensemble Proton Bern, Seccession Orchestra, Avanti! Chamber Orchestra, Norrbotten NEO, members of the Lapland Chamber Orchestra, Talujon Percussion Group, Lydian Quartet, Dinosaur Annex, Transient Canvas, Urbanity Dance Project, and pianist Vicki Ray among others.

Mu-Xuan received her BM in Composition from the New England Conservatory, and MFA and Ph.D. in Composition and Theory from Brandeis University. Her primary mentors in composition include David Rakowski, Yu-Hui Chang, Eric Chasalow, Melinda Wagner, Michael Gandolfi, and Larry Bell. As a researcher, Mu-Xuan is currently working on an article – "Representation, Body Politics, Embodiment: New Discipline and the Rhetoric of Gender Studies" (working title), publication of which (by Routledge, London) is forthcoming. Currently Mu-Xuan holds a lecturer position at the Hall-Musco Conservatory at Chapman University. Mu-Xuan joined PiE in 2015.

Berlin-based composer **Genoël von Lilienstern** (1979) is working across the fields of instrumental composition, music-theatre, and installations, with settings ranging from orchestra pieces with vintage synthesizers, feature-length music theatres, to chamber and solo music. His work explores connections between audio-visual collage techniques and structural processes.

Genoël von Lilienstern received numerous prizes and grants, such as the Villa Aurora residency Los Angeles, Cité Internationale des Art Paris, UdK graduate school grant, Tokyo Wondersite, master stipend of the Ensemble Modern Akademie Frankfurt, and the stipend prize of the Darmstädter Ferienkurse.

Genoël von Lilienstern's compositions have been performed internationally by ensembles such as Ensemble Intercontemporain, Ensemble Modern, SWR Orchester Stuttgart, Stuttgarter Vocalsolisten, Ensemble Adapter, and Mivos Quartett. He received commissions by festivals such as Münchener Musik Biennale, Ultraschall Festivals Berlin, Attacca Stuttgart, Musik der Jahrhunderte, Eclat-Festival Stuttgart, MARS-Festival L.A., Qubit Festival New York.

Genoël von Lilienstern studied composition with Younghy Pagh-Paan, Hanspeter Kyburz, and Clarence Barlow in Bremen, Berlin, and The Hague.

French artist **YVD** (Yves-Vincent Davroux) has been practicing photography from adolescence and is largely inspired by contemporary art (Rothko, Agnes Martin) and experimental photography (Moholy-Nagy). At the beginning (1990) YVD approached photography as a continuous field of experience, focusing on the matter, the deformation, the luminous reflections, and the transparent prisms. His photographic projects are

structured like linguistic approaches, the discovery of a culture, a vocabulary ... a way to apprehend the visual messages as "literary news" would have done.

Between 2000 and 2010, music (acousmatic and contemporary) became more and more important in YVD's working process, which allowed multimedia projects combining installations, photography (printed or projected), and music. Similarly, the representation of nature, as an organic vector and material to work with, remains a permanent source of inspiration.

YVD's recent interest (since 2010) is to question the approach to "subject" and "distance" in photography. As a result, an approach to the exploration of new expressions that completely breaks away from the photographic formalism (Portrait, landscape, macro, situation) is developed. This is achieved through the plays of visual perception by way of immersion, exploring especially the field of "blurriness." A recent work in such nature involving contemporary and acousmatic music is a collaboration with Ensemble 20° dans le noir and ALCÔme + photography (projection and musical accompaniment), presented at the l'Espace des arts sans frontières in Paris, 2017.

## NOTES:

### **Madame de Shanghai** (1997)

The *Trio d'argent* asked me to compose a piece with tape, within the framework of a concert whose theme was "Asia." I then had the idea of working with the mirror and its reflection.

First, Paris and its 13<sup>th</sup> arrondissement. Taken as the mirror of Asia, I suggested to a young Taiwanese lady, Li-Ping Ting, that she take a walk in this particular neighborhood...

In a video shop, she asked if they had Orson Welles' movie « *La Dame de Shanghai* » ("*The Lady from Shanghai*"), then, after some adventures, she found herself inside the *Hall of Mirrors* portrayed in the film. And there, her life became extremely problematic.

Second, the flute trio score is also built on the idea of reflection.

Based on a tonic note representing a horizontal mirror, some melodic incidents fall below and above as images and self-reflections. The time also can be seen through a distorting mirror, the end being a projection of its beginning, but as if the mirror was fogged by the drama's warmth.

Finally, I can say this "comedy-drama" is a kind of tribute to Orson Welles' movie.

— Luc Ferrari

**Take your time... hurry-up!** (2016 & 2019) "Take your time ... hurry-up!" is a sentence from the Nirvana song *come as you are*. This song represents a time in my life, where I felt very happy to be who I am – which happens to me much more infrequently nowadays. When I and my friends were teenagers, we enjoyed exploring ourselves – we did not have fears for failure – we saw only a huge potential of our own youth and the life in front of us. Thus I wanted to turn that feeling of unexplored potential into my own research with the bass flute. This is also the reason why I selected the miniature form, as it, just like adolescence, does not have the ability to express a great depth, but carries within itself a kind of aphorism of the joy of living. In addition, the 9 miniatures, each with its own very particular character, are like the many interests/ambitions we had as teenagers, most of which we stopped pursuing at some point in our lives.

My intention was not to make an obvious quotation of Nirvana's song. I generally find quotes pointless, as very often the references tend to be extremely personal and not recognized by the broader audience. Especially after a while, popular songs, books, paintings... etc. of a particular time are forgotten. What remains, however, is the overall emotion we relate to a particular person, event, object, or aesthetic experience from a specific moment of our lives. And that's exactly what I try to do with my references – extract the essence of my emotional response to works of others and infuse my own music with that particular essence.

Surely there are also some semantical connections (like the words *time, hurry-up*) that were applied as a part of musical material. To create the form, I also used elements of the Nirvana melody, very much like the

renaissance composers did with Cantus Firmus, it was an abstract basis used for construction of something else. The use of electronics also has an internal narrative – starting with almost no electronic treatment (just a bit of reverb), all the way to almost exclusively electronics (the flute only plays breathing noises).

— Davor Vincze

...à... (2019)

There is nothing special about me. I do not consider myself particularly exotic or peculiar. But I am often confused, confounded by my own vagueness and ashamed of my own resistance against being named. I look around, and find myself perfectly attuned to the surroundings, in fact, sometimes too comfortable. And I look around again, this time noticing that I was unseen, or, to put it more precisely, seen with a kind of politeness and indifference with which a foreigner would have been seen by a very civilized local. I look around. Where am I?

Where am I? I am curling in a cheap vintage leatherette armchair in my LA apartment looking out at the January rain, pit-a-pat-ing on palm foliage. I am on the train from Genève across Switzerland conversing with a fellow passenger, a peasant who has the genuine passion for the Alps. I am walking across the plaza in front of the theater of Taipei where I frequented hundreds of times growing up, feeling at home and at once lost. I am in an alley near Gare du Nord in Paris, late at night, with my suitcase, and a transient youth just stuck a gum on my hair. I am in a bookstore in Boston; the afternoon of the first snow, I am waiting for a friend.

Where am I? I am in a place others call Motherhood. I am in a generation our society calls Millennials (or Generation Z, or...). I am in a box the social science identifies as Immigrant. I am on a path I myself claim as Art and Life but others don't. I am in the middle of discovering the whole world through a film (or a music, or a book). I am here, there, everywhere, nowhere. People say I am here, there, everywhere, nowhere.

— Mu-Xuan Lin

**Dom** (2019)

With my first string quartet written in 2017 I started experimenting with sonic idioms of distortion.

I observed that in contemporary music distortion has largely been applied through instrumental techniques such as overpressure, multiphonics, tone/voice mixtures. Meanwhile, I had not yet encountered many examples of electronic distortion of the amplified instruments, such as those you can find in many genres of experimental pop music. Many decades have passed since the rise of hard rock and metal music which are notorious for their use of distorted guitar and bass sounds. Initially being perceived as crass and extreme, distorted sounds have since fanned out into countless subcategories. I personally perceive deep, muted distorted sounds, as can be found in doom metal, as a warm, pleasing, physical experience. So my aim was to create a big dark space of distorted cello sounds continuously floating.

— Genoël von Lilienstern

place/displace program is supported by :



National Culture and Arts Foundation