

ICMC 2016 Pandora listening room 1

Tuesday, September 13, 2016

Carrousel starts 12:30 | 13:30 | 14:30

TivoliVredenburg Pandora

PROGRAM

On The Fringe	Shih-Wei Lo (born 1985) [8']
Wings	Hefei Wang (born 1984) [5'46"]
Isomorphic	James O'Callaghan (born 1988) [10'03"]
Stratum	Jonathan Higgins (born 1994) [9'14"]
Skins	Oli Carman (born 1977) [6'14"]
Crossing	Won Lee (born 1970) [5'55"]



On The Fringe

Notes:

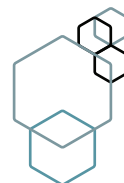
During evening walks while living in Seattle, I would ruminate and softly recite phrases I had read in a book or observed in my surroundings (often during a break, sitting in a coffee shop). I keep this habit in New York City (except that it is harder to find a seat in a coffee shop), but after the first several days I moved in, I realized I could not help but recall the experience in Seattle while wandering the streets in Morningside Heights. I felt as if I had been standing on a fringe; a high wire. Whenever the shadow of Seattle flashed through my mind, I allowed myself to fall deep into episodes of scattered, timeless memories, although I experienced them in a linear, narrative way. I wanted to compose something based on this experience.

I then wondered: Why have I been so obsessed with achieving a sense of coherence in my music? I could not answer the question for sure, but maybe it is my desire to obtain control and supremacy in order to react to how life is - after all, life is unpredictable. I wanted to do something different this time...there would be some moments when one would drift, meditate, and dissolve within the timeless streams of sound. S/he would come back to reality eventually, but that does not prevent diving back into the streams of reminiscence whenever the opportunity presents itself. The contrast between the past and the present is embedded in the context constructed through the reciting voices and the nonhuman sounds, shaping how narration and interruption are perceived in the piece. I tried to settle the unsettling. Or, did I actually forge the unsettling?

It is perhaps not so much about what story this piece would tell you, but where it might lead you.

Bios:

Taiwanese composer **Shih-Wei Lo** creates music that involves acoustic instruments, voice, digital media, mechatronic art, and interdisciplinary collaboration, among others. His work is often informed by the diverse articulations of time and space in various domains such as art, literature, culture, and politics, and may be viewed as a process of transfiguring these into music, providing the audience with a contemplative medium.



Currently a Dean's Fellow in GSAS at Columbia University, Shih-Wei is pursuing a DMA in Composition under the tutelage of George Lewis. He earned his MM in Composition from the University of Washington, where he worked with Huck Hodge and Juan Pampin. Prior to the graduate studies in the United States, he studied with Ching-Wen Chao and Kris Falk at National Taiwan Normal University, receiving his BFA in Music Theory and Composition.

Shih-Wei has worked with renowned musicians and ensembles such as violists Frank Brakkee and Melia Watras, harpists Miriam Overlach and Shannon Chieh, the Atlas Ensemble, and Taipei Chamber Singers. A nominee for the Gaudeamus Award 2016, he was recently awarded First Prize in the ASCAP/SEAMUS Student Commission Competition; he also received First Prize and Audience Award in the Dutch Harp Festival and Composition Contest 2014.

shihweilo.com

Wings

Notes:

This work depicts insects and birds's movements by applying electronic music language, I intend to create the imitate of wings with music.

Bio:

Hefei Wang is currently a third-year doctoral student of Central Conservatory of Music, her researching area is theory of electronic music technology. Her composition received the first award at MUSICACOUSTICA-BEIJING Electronic Music Composition Competitions. She won the scholarship of Gucci Timepieces and Jewelry & China Soong Ching Ling Foundation.

Her works have been presented multiple times in the Beijing Modern Music Festival, MUSICACOUSTICA-BEIJING, APEM - ICEM Lisbon... Since 2010, Wang Hefei was asked to contribute articles to the New Music in China. She has published papers on China Music criticism and Music Communication. She composed music for new media art program of Beijing crystal digital technology co., LTD.



Isomorphic

Notes:

Isomorphic is part of a triptych of works in different media with the same form, using as material the same environmental sounds (the others are Isomorph for orchestra, and Isomorphia for orchestra and electronics). In this acousmatic piece, sound sources continually transform according to metaphorical and morphological comparisons.

Isomorphic received an honorary mention in the 2015 Musica Nova competition.

Bio:

James O'Callaghan is a composer and sound artist based in Montréal. His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and unique performance conditions.

He has received commissions from the Groupe de Recherches Musicales and the National Youth Orchestra of Canada, among others, and he has been awarded the Robert Fleming Prize (2015), first prizes of the SOCAN Foundation (2014, 2014), the Jeu de temps - Times Play Awards (2013) and Musicworks' electronic composition competition (2014), and nominations in the KLANG! Acousmonium competition (2015), for a JUNO award for classical composition of the year (2014), and for the Gaudeamus Award (2016).

He received a Master of Music degree from McGill University in 2014, studying with Philippe Leroux, and a Bachelor of Fine Arts degree from Simon Fraser University in 2011, studying with Barry Truax.

www.jamesocallaghan.com

Stratum

Notes:

Noun

A layer of material, naturally or artificially formed, often one of a number of parallel layers one upon another.

