

# 電子音楽コンサート in 名古屋

▶▶▶ Nagoya Two Nights of Electronic Music ▶▶▶

第一夜 ISEA2002 公募入選作品 Part1.

2002.10.28 (月)/18:00 (17:30 open)

愛知県芸術劇場中リハーサル室 (愛知芸術文化センター)

第二夜 ISEA2002 公募入選作品 Part2.

日本電子音楽協会第9回演奏会

2002.10.29 (火)/18:00 (17:30 open)

愛知県芸術劇場小ホール (愛知芸術文化センター)

## 入場チケット

ISEA2002 全会期登録者 無料 (要整理券)

一般 各夜1000円

事務局への有料チケットの申し込みは10月21日(月)で締め切らせていただきます。

お問い合わせ・予約：ISEA2002 事務局

Tel/Fax 052-321-6066

e-mail : info@isea.jp

## First Night

ISEA2002 Official Concert Part1.

28 Oct 2002 (mon.) / 18:00 (17:30 open)

Aichi Arts Center / Medium Rehearsal Room

## Second Night

ISEA2002 Official Concert Part2.

The 9th Concert of Japanese Society of Electronic Music

29 Oct 2002 (tue.) / 18:00 (17:30 open)

Aichi Arts Center / The Mini Theater

ticket

Registrants to ISEA2002 with free ticket : no charge

others : 1000 yen / night

ticket reservation : ISEA2002 office

Tel/Fax +81-52-321-6066

e-mail : info@isea.jp

主催 ISEA2002(11th International Symposium on Electronic Art, Nagoya JAPAN) 実行委員会 <http://www.isea.jp>

日本電子音楽協会 JSEM: Japanese Society of Electronic Music <http://jsem.ccad.sccs.chukyo-u.ac.jp>

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音響：岡野憲右 Kensuke Okano


協力：(有) ザ・イアーズ

ISEA2002, NAGOYA [Orai]

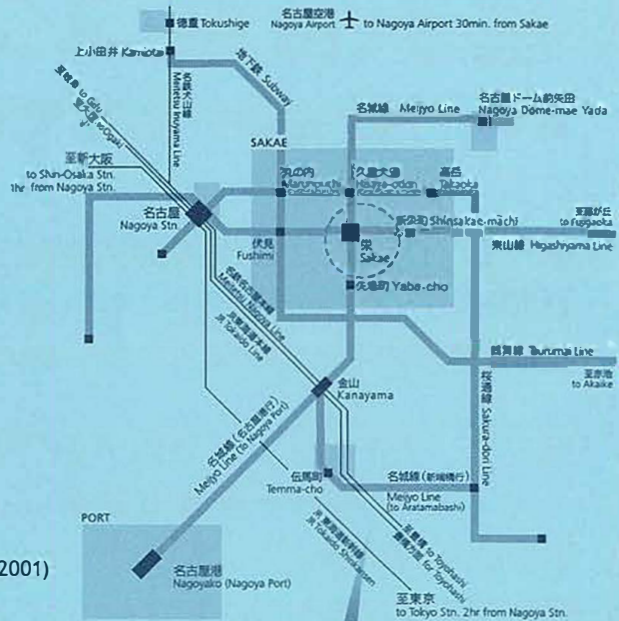
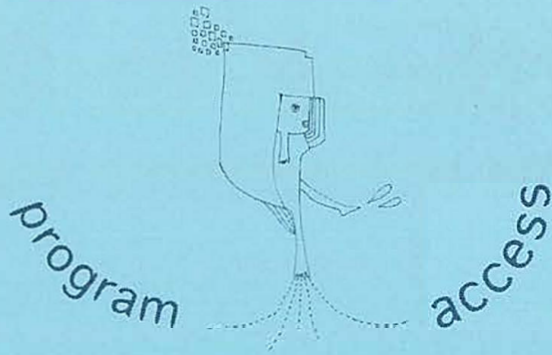
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あいち芸術文化フェスタ2002  
～ 文化夢の国創造事業

 教育産業株式会社

株式会社 **ワキタ商会**



第一夜 2002年10月28日 (月) 18:00  
First Night / 28 Oct 2002

ISEA2002 公募入選作品Part1.  
ISEA2002 Official Concert Part1.

- NOBADIMI (Argentine) : House de Tango (2002)  
MUTEK (Canada) : (未定)  
Seiji Nagai Group (Japan) : Electronic Noise Improvisation <Chaosmos> (2001)  
scopac versus sowari (UK) : Blip Kino (2002)  
Cat Hope (Australia) : Fetish (2002)

第二夜 2002年10月29日 (火) 18:00  
Second Night / 29 Oct 2002

第1部 : ISEA2002 公募入選作品Part2.  
1st Section : ISEA2002 Official Concert Part2.

- Christian ELOY (France) : Musica mundana (2001)  
Lidia ZIELINSKA (Poland) : JUST TOO MANY WORDS (2001)  
Thomas GERWIN (Germany) : PUNKTUM (2001)  
Elsa JUSTEL (France) : Destellos (2001)  
Akemi ISHIJIMA (Japan) : Time Drops (1999-02)  
Andreas WEIXLER (Austria), Kiyoharu Kuwayama : WAON (2000/01)

第2部 : 日本電子音楽協会作品展  
2nd Section The Regular Concert of Japanese Society of Electronic Music

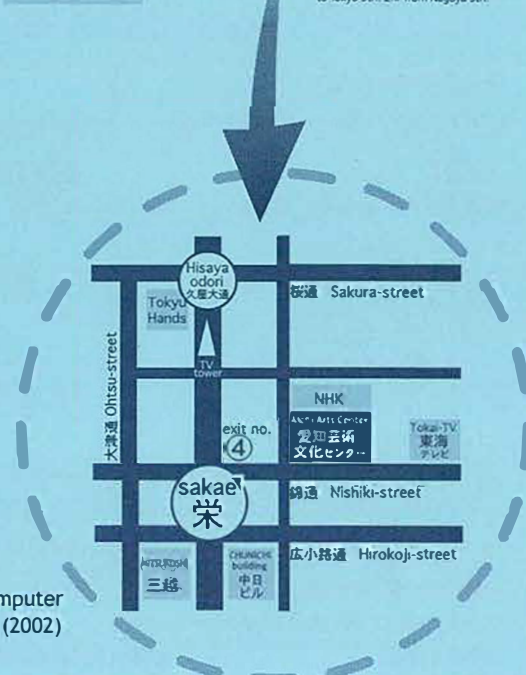
Masatsune YOSHIO, 由雄正恒  
"continuo" 低音楽器とコンピュータのための / <continuo> for bass instrument and computer  
cello: Rie NAKAGAWA, 中川梨絵 (2002)

Mikako MIZUNO, 水野みか子  
H市の小道にて / On the passage, H-city (2002)  
guitar: Yasuo SAKAI, 酒井康雄 vj: Nobutaka SUMIYA, 角谷暢隆

Seiji MOMOI, 桃井聖司  
空の呼吸 / Breath of the Sky (2002)  
sop: Kumi AMANO, 天野久美 light art: Erina KASHIHARA, 柏原エリナ

<http://www.isea.jp/>

問合わせ先 : ISEA2002 事務局 Tel/Fax 052-321-6066 〒460-0022 名古屋市中区金山 2-15-16 (旧)名古屋都市センター内  
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# 電子音楽コンサート in 名古屋

## ▶▶▶ Nagoya Two Nights of Electronic Music ▶▶▶

### 第一夜

ISEA2002 公募入選作品 Part1.

First Night

・ ISEA2002 Official Concert Part1.

### 第二夜

ISEA2002 公募入選作品 Part2.

日本電子音楽協会第9回演奏会

Second Night

・ ISEA2002 Official Concert Part2.

・ The 9th Concert of Japanese Society  
of Electronic Music

第1夜 2002年10月28日(月)  
First Night / 28th Oct. 2002

ISEA2002 公募入選作品 Part1.  
ISEA2002 Official Concert Part1.

Nobadimi (Argentine) : House de Tango (2002)

Seiji Nagai Group (Japan) : Electronic Noise Improvisation <Chaosmos>  
(2001)

scopac versus sowari (UK) : Blip Kino (2002)

Cat Hope (Australia) : Fetish (2002)

**ISEA(The International Symposium on Electronic Art) :**

1988年にオランダのユトレヒトで開催された「第1回国際エレクトロニックアート・シンポジウム (FISEA) がきっかけとなって始まった電子芸術国際会議です。

第2回オランダ・フロリゲン (1990)、第3回オーストラリア・シドニー (1992)、第4回アメリカ・ミネアポリス、第5回フィンランド・ヘルシンキ(1993)、第6回カナダ・モントリオール (1995)、第7回オランダ・ロッテルダム (1996)、第8回アメリカ・シカゴ (1997)、第9回イギリス・リヴァプール (1998)、第10回フランス・パリ (2000)、第11回名古屋 (2002) で開催。

10回記念となったISEA2000では、音楽部門としてIrcam(音響音楽共同研究所)やCERPS(ピエール・シェフェール教育研究センター)なども参加し、舞台上演される<ライブ・エレクトロニクス>の作品が、それまでのISEAとは異なる趣を付け加えました。数としては、テープによる電子音響音楽作品(各作品5分程度で区切って)が圧倒的でした。また、Ircamは、特に<gestural instrument>にテーマを振り向けての議論や作品を主体とし、「音響音楽共同研究所」の新しい方向性をアピールしました。

ISEA2002名古屋大会は、ORAI(往来)をテーマとして、2002年10月27日~31日の日程で、ナディアパーク、名古屋港、愛知県芸術文化センターなどを会場に開催中です。アジアで初めて開催されるISEAであり、電子芸術に関心のある人にとって大変エポックメイキングな催しです。

第2夜 2002年10月29日(火)  
Second Night / 29th Oct. 2002

第1部 ISEA2002 公募入選作品 Part2.  
First Section / ISEA2002 Official Concert Part2.

Christian ELOY(France) : Musica mundana (2001)

Lidia ZIELINSKA(Poland) : JUST TOO MANY WORDS (2001)

Thomas GERWIN (Germany) : PUNKTUM (2001)

Elsa JUSTEL (France) : Destellos (2001)

Akemi ISHIJIMA(Japan) : Time Drops (1999・02)

Andreas WEIXLER (Austria) : WAON (2000/01)

第2部 日本電子音楽協会作品展  
Second Section / The pieces by  
Japanese Society of Electronic Music

由雄正恒 : "continuo" 低音楽器とコンピュータのための

Masatsune YOSHIO : <continuo> for bass instrument and computer

cello : 中川梨絵, Rie NAKAGAWA

水野みか子 : H市の小道にて

Mikako MIZUNO : On the passage, H-city

guitar : 酒井康雄, Yasuo SAKAI VJ : 角谷暢隆, Nobutaka SUMIYA

桃井聖司 : 空の呼吸

Seiji MOMOI : Breath of the Sky

soprano : 天野久美, Kumi AMANO light art : 柏原エリナ, Erina KASHIHARA

第1夜 2002年10月28日(月)  
First Night / 28th Oct. 2002

ISEA2002 公募入選作品 Part1.  
ISEA2002 Official Concert Part1.

### Nobadimi : House de Tango (2002)

#### <Statement of the Work>

Nobadimi is deephouse over fragments of Argentine Tango.

The album was produced by using PC, keyboards, electric Violin and Melodica - all the other instruments are from digital or virtual sources. Idea, production, engineering and digital composition is from Turby Schmidt, Electric violins, Keys and melodica are from Sami Abadi.

Turby Schmid, aka Midinovel, also is DJ and producer. Sami Abadi does Electroacoustic/experimental music and is violin teacher... The idea behind was creating electronic music with includes local roots, because most of argentine and latin electronic music productions didn't sound like something latin. The typical producers are working with European or North American styles, ignoring latin music. So the producer Turby Schmid worked out the project Nobadimi to create electronic dance music with Buenos Aires Flavor. Some people might say that they hear some spirit of Piazzolla in this project, and the producer is pretty proud of such comments, but on the other hand it's difficult to compare, the best way to imagine how tango and house sound together is hear it...The record was produced and recorded in Almagro / Buenos Aires from November of 2001 to March of 2002 and isn't edited yet.

#### <Nobadimi>

I'm DJ and Producer (Music). I was born in '72 in the south of Germany, I went to Cologne in '92 and started DJing there, I organized parties and events there with artists like Michael Mayer, Strobocop, Riou Tomita, Hans Nieswand and many others, as invited DJ I've had the pleasure to play with Ken Ishii, Andrea Parker, Air Liquid and many others in events like Battery Park Festival, Drum Rhythm Tbur, the Liquid Sky Club and many more...I went to Buenos Aires in '99 and started to get serious in music production, as Midinovel I produce techno which is edited by the Label Ware from Cologne/Germany as Nobadimi electronic Tango which isn't edited yet. Actually I'm especially interested in finding ways to mix latin and electronic music.

### Seiji Nagai Group : Electronic Noise Improvisation "Chaosmos" (2001)

#### <Statement of the Work>

Leader of the our group, Seiji Nagai was a founder member of pioneering multimedia free improvisation wanderers *The Taji Maha Travellers*. This work tries restructuring of the dense, organic flow of the Taji Mahal Travelers in a basis with art thought of Nietzsche.

Supposing the Nietzsche is the founder of thought of noise music, how dose it feel?

Nietzsche considered chaos as Dionysus without Got first in the West.

Chaos is a meaning similar to noise in music today. And Nietzsche thought about the music that exceeded logos as a symbol of Dionysus of chaos that it was essential thought expression.

Our music often centers around a juddering piano or turntable phrase, while Nagai runs slowly coalescing rings around the other players. This aspect seems to be just like Dionysus both unify will of the root before long while continuing destroying order of Apollon in sequence.

In other words Dionysus and Apollon may say that they express the world of unified chaosmos while chaos and cosmos stimulate it mutually.

In addition to above, in a meaning to express respect to Nietzsche, this work inserts music work of Nietzsche with subliminal method.

#### <Seiji Nagai Group>

Seiji Nagai is composer, performer. During 70's he co-founded *The Taji Maha Travellers* for pioneering multimedia free improvisation with Takehisa Kosugi etc. 80s to learning sitar, he returned to electronics in the 90s with a quartet (including Koji Kawai, Minoru Yonemoto, Koichi Watanabe)

Koji Kawai is a sound artist and multi instrumental player (piano, keyboard, guitar, mandolin etc)

Minoru Yonemoto is a self-made electronic instrumental player.

He studied electronic music at graduate school of arts, Nihon University under Joji Yuasa, Hiroaki Minami, Isao Tomita.

His work accepted a prize for Luigi Russolo international composer competition, and he is a member of Japanese Society of Electronic Music.

Koichi Watanabe is an electronic composer. He has also supervised doppelganger record.

### scopac versus sowari : Blip Kino (2002)

#### <Statement of the Work>

'Blip Kino' is a live performance from the archive. Unrecognized fragments of film - those moments of depersonalised establishing shots where the screen is uninhabited are separated from their place in the original narrative and brought together for use as the central, rather than marginal, content of a new kind of live cinema - reinvented for an era of random access memory.

*scopac vs. sowari* is a project that combines the live image manipulation of Rob Flint (*scopac*) with the electronic sounds performance of Phil Durrant (*sowari*). Two artists - one generating sound, the other a video image - perform at a table with computers, a sound system, and a large video screen. Reversing the usual relationship of musician accompanying an exiting film, the video becomes a malleable tool, responding to the generated sounds in a dynamic and spontaneous way. The performance itself is unique, unrepeatable.

*scopac vs. sowari* exploit and enjoy the spontaneous potential of new random access media, but this is an exercise in a human interaction as much as new technologies. Resisting the trend for audiovisual spectacle, they attempt to demonstrate the infinite range of textures present in even very limited means. Blip Kino uses the video image less as representational form, than a means of dynamic collaboration between sight and sound. *scopac vs. sowari* take video as something that is neither cinema nor television, but is capable of reproducing and substituting for both. We enjoy the paradox of a live, improvised unique performance in an era of perfect copies.

We like to exploit the faults, noise and marginalia of cinema and TV, and to address those media (through performance) as kinds of experience, as well as different kinds of form or content.

#### <scopac versus sowari>

"...scopac's subtle visual distortions..."--*The Wire*

Rob Flint (aka *scopac*) is an artist who performs with moving images, often in collaboration with musicians and sound performers. He has worked with artists including Sean O'Hagen and The High Llamas, Steve Beresford, Toshimaru Nakamura, David Cunningham, Apache 61, and is a member of the group Ticklish, with whom he has developed his live video work in festivals such as Impact in Utrecht and Konfrontationen in Nickelsdorf, Austria.

Recently he co-curated 'motor:show' at 'proof' in Bermondsey, showing work by Hayley Newman, Brian Catling, Blown Sierra, Tina Frank, and others.

"Phil Durrant...one of England's treasure..."--*Sound Projector*

Phil Durrant is a highly accomplished musician whose work crosses the boundaries between dance electronica, and improvisation. He is a member of the influential collective 'MIMEO', and has worked with musicians such as Derek Bailey, Evan Parker, Kaffe Matthews, Grooverider, Shut up and Dance, John Zorn, Phil Minton, Tom Corra, Peter Rehberg, Christian Fennesz and many, many others.

Recently he has collaborated with dance choreographers including Maxine Doyle, Gill Clarke and Suzanne Thomas.

## Cat Hope : Fetish (2002)

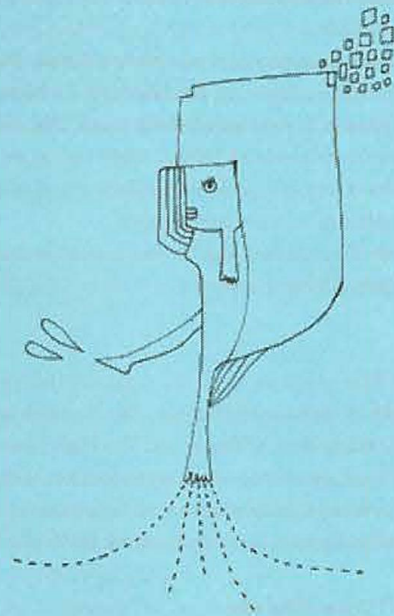
### <Statement of the Work>

Fetish is a performance that manipulates the bottom end of noise - bass feedback and distortion. It *Fetishes* this element of the audio spectrum, and uses it to control, capture and trigger images projected onto, into and around the performer. The artist uses a bass guitar, copper wired bows, radios and a variety of specially devised MAX patches to control live sampling and video interaction. The result is a wall of combined sound and image unlike anything you would have heard or seen...

"Fetish is a performance that has psycho-industrial strength, unrelenting passion noise and vision that redefine the terms inventive, futuristic, original and loud." - *Zebra Magazine*, 2002.

### <Cat Hope>

Cat Hope is a performance artist whose works include noise, soundscapes, pop music and film making. She is based in Perth, Western Australia, where she also writes music for dance, theatre, radio and her groups Lux Mammoth, Gata Negra and audio visual duo CavITY. She is featured on Susan Lawly's *Extreme Music From Women* compilation, won the Pandora's Box Film Festival Best Soundtrack award in 2000 and tours extensively. She has collaborated with artists such as Ikue Mori, John Rose, Stellarc and Irene Moon. This is her first visit to Japan which is sponsored by ArtsWA.



第2夜 2002年10月29日(火)  
Second Night / 29th Oct. 2002

第1部 ISEA2002 公募入選作品 Part2.  
First Section / ISEA2002 Official Concert Part2.

## Christian ELOY : Musica mundana - Tape Music (2001)

### <Statement of the work>

Mixed, fusion and root music which focuses on vocals as fundamental means of expression. I could not have composed this piece for a few years ago, I would have practiced some kind of self-sensorship about these miscellaneous parts which I have been today to weld in some kind of huge <melting pot> that intends to be the reflection of the world we live in. The emotional track which is inevitably present in any vocal expression has indeniably allowed me to grant an expressive dimension to that music. I have been keen on producing a thorough work on <harmonisation> of various music and vocals, whether it be by origin or style. I have often been surprised by the multiple possible combinations of various musics, religions, tradition, contemporary, synthetic, as if in metal weldings. A genuine alchemy!

### <Christian ELOY>

Born in Amiens where he studied flute and composition.

Flutist in an orchestra, before his meeting with Ivo Malec and the GRM at Radio France. He is in charge of the electroacoustic department of the Conservatoire in Bordeaux and of the workshop at the Groupe de Recherches Musicales/City of Paris. Lecturer in the universities of Paris IV and Bordeaux III. He is the artistic director of the SCRIME, research and creation studio of Bordeaux I. Several awards: prize of european community poetry and music-prize <François de Roubaix>. Composer of over fifty pieces instrumental, electroacoustic, vocal and pedagogical. Publications at PUF(France), Johnston Ed.(Ireland), MIT press(US), Le mensuel littéraire et poétique(Belgique), Confluences(France).

## Lidia ZIELINSKA : JUST TOO MANY WORDS for tape (2001)

### <Statement of the Work>

The piece refers to low quality, high quantity (of words for example) and devaluation; awarded at emsPrize 2001 contest for text-sound composition (Stockholm).

### <Lidia ZIELINSKA>

Lidia Zielinska is professor of composition and leader of the electroacoustic music studio at the Academy of Music in Poznan; 70 compositions published, numerous prizes (orchestral music: Belgrade 1979, Mannheim 1981, Paris 1984; multimedia: Warsaw 1982, Boswil 1987, Avignon 1988; electroacoustic works: Bourges 1997, Stockholm 2001); electroacoustic works realized at the EMS in Stockholm, SE PR Warsaw, IPEM/BRT Gent, studios in Krakow, Malmoe, Stuttgart and others; books, articles, papers, guest lectures; co-programmer of the annual International Festival of Contemporary Music "Warsaw Autumn", of the Internet concert Warsaw - Helsinki - Oslo 1989, the on-line public events for Poznan Anniversary 2003 and many others.

## Thomas GERWIN : Punktum, acousmatic work (2001)

### <Statement of the Work>

Imagine a flat screen sounding. The whole area is filled with many very small moving figures. You can hear at least three different levels in height and five positions in the left-right panorama. In the whirling sound on the virtual screen you can hear dots appearing irregularly. They mark positions or links to the possible, (not yet real) space. Only when, by chance (?), a dot - while appearing - matches exactly at the right time one of the whirling soundfigures on the screen, we can be for a short while a part of the hidden or folded multi-dimensional sound universe behind (inside?) the two-dimensional screen world. This acousmatic work investigates dots, lines and space - and individuals and stories inside/in between.

The piece be played back as well stereo as on a live-modified multichannel-sound diffusion system for concert purposes. Please also try it with headphones.

### <Thomas GERWIN>

Thomas Gerwin (\*8.2.1955) is a classically educated composer and musicologist.

To improve his artistic expression, he worked together with theater, film, dance and painting and came into the field of electroacoustic music very early. Later he intensively worked with soundscape composition. Today he mainly creates sound and video installations and composes radiophonic and acousmatic works. He is director of inter art project - studio for media art. His works are released worldwide on 14 CDs and won some international prizes.

## Elsa JUSTEL : Destellos -- Music, image and video animation (2001)

### <Statement of the Work>

"As in a reverie, the objects separate from their sense to become poetry". The idea of the project is to give life to the sparkle in different materials. Metal, glasses, ice, will travel in time and space by means of computer animation. There is also a play with sensations of fragility and transparency. The music plays the same notions by using recorded sounds of the same materials. In fact, the discours is led by the music which guides the time developpment and underlines the sense of colour.

### <Elsa JUSTEL>

(Argentine-1944) Living in France since 1988. She studied composition and electroacoustics in Buenos Aires, then she had her Doctor degree in Computer music at the University of Paris. She taught Avant-garde music at the Conservatory of Mar del Plata, since 1980. She received composition awards in France (Concours International de musique Electroacoustique de Bourges-1989-2002), Austria (Prix Ars Electronica-1992), Germany (Stipendienpreis - Darmstadt - 1990), and Argentina (Tribuna de Música electroacústica-1996, Tribuna nacional de compositores-1987, Juventudes Musicales).

Works recorded by : J&W-Canada, CD931 ("La ventana deshabitada" for harpsichord and tape); ICMC '96. Hong Kong ("Haricots et petits bâtons" for tape); Diffusion i Media, Canada, IMED 9837 ("Chi-pa-boo" for tape); OODiscs, USA, 0045 ("Fy Mor" for tape); Acousmatica, France, CD1200 ("Mâts" for tape); Organised Sound Vol. 3, Cambridge University Press, ("Au loin... bleu" for tape). Computer Music Journal, Vol.25-No.4, 2001 ("Alba Sud" for tape)

## Akemi ISHIJIMA : TIME DROPS (1999 - 02)

### <Statement of the Work>

TIME DROPS is an attempt to express such ideas as eternity, infinity, and cosmic equilibrium in an embodied form. It is based on two hypotheses: a single stroke of a bell, as it fades, can evoke a sense of infinity in our mind; an impulse creates a universe when it returns to the original state of stillness. The project was realised in two formats: installation of sound and light, and electroacoustic music.

#### - Music Version -

The CD version of TIME DROPS was produced at composer's home studio using Macintosh Computer and various audio software.

In order to grasp cosmic eternity, attention was paid to the behaviours of small transient sounds the very opposite to the concept of eternity and yet considered to be the continual process in eternity.

Stroke of Tibetan bells marimba etc. were collected and harmonically modified to form various short sound objects. They are then carefully disposed within given frame of time and space. Special attention was paid to the subtle change of timbre and pitch relationship in order to create consistent musical structure and sonic behaviour.

#### - Installation of Sound and Light -

The installation version was created in collaboration with light artist Jude James. It was first exhibited at Ally Gallery in London in 2000.

Sound and light are considered as physical entities through which time and space are divided and redefined.

The concept of multidimensionality which the installation reflects, is enhanced by the inclusion of a minimal object, a marble egg sculpture (by James), as the physically intensive focal point in the space surrounded by membrane-like walls.

### <Akemi ISHIJIMA>

Akemi Ishijima is Japanese composer based in London. Her work includes sound installation, music for contemporary dance as well as concert music, and has been performed and broadcast internationally. She has received prizes in various international competitions such as Luigi Russolo (Italy), Bourges (France), Golden Antena (Bulgaria) and Ars Electronica (Austria). Her work has been selected and presented at ISEA '94 (Helsinki) and '97 (Chicago)

## Andreas WEIXLER : WAON (2000 / 01)

### <Statement of the Work>

<artistic concept> based on the Japanese spirit of harmony between humans (chowa) the computer senses harmony between 2 improvising players and/or voices (waon) and acts accordingly to them in generating audio and visual.

<description> Waon is an audiovisual improvisation for two musical instruments. In the first part voices of different nations (Japan, USA, Taiwan, Austria) will be analysed and transformed to melodies by oscillators and visuals by the computer. In the second part, two live instruments are improvising from playing the same note, over micro tonal distortions up to free audiovisual improvisation. The computer senses the correspondence of the instruments and reacts in real time. If there is only one frequency, the system plays the same and everything is quiet and in tune (waon). If the notes are different from each other, the computer plays frequencies inbetween as an electronic sound ambience. In case

of very far distance the computer reacts with as much frequencies as possible, which could be a noise. The analysis and reactions are displayed in real time by graphics, based on circles and their distortions, ovals.

<performance> 2 musicians play an improvisation live with their instruments (any) and a computer is creating audio and visuals accordingly.

<instruments> The instruments can be any, which have certain notes (a frequency range) in common. The live computer system is performed by Andreas Weider.

#### <Andreas WEIXLER >

1963 born in Graz, Austria / Europe

<activities> since 1997 lecture for music and media technology at Bruckner-Conservatory Linz, Austria / EU

media artist and composer for contemporary music and computer music

Special emphasis in audio visual interactivity.

<Training> 1995 diploma in composition at the University of Music and Dramatic Arts in Graz

2000-2001 special researcher in computer music at Nagoya City University, School of Design and Architecture, within the Japan Foundation Fellowship Program.

numerous projects and performances in Europe, Asia, South and North America.

Experimental Intermedia 00 New York, Laval Virtual 01 France, artport/media select 01 Nagoya.

#### <performance : 桑山清晴, Kiyoharu KUWAYAMA>

1990年よりヴァイオリン、鉄、シンバル、等を用いた演奏を開始。その後、使用楽器が増殖し続ける。現在は主にチェロとヴァイオリンによる即興デュオ「kuwayama-kijima」と実験音楽ユニット「Lethe」で活動する。1999年より名古屋港20号倉庫にて「lethe. voice festival」を開催、今年で4年目を迎える。

www.lethe-voice.com/

Lethe / Sleep Digest (CD) pale disc (japan) 2000

kuwayama-kijima / st (CD) gg record (japan) 2001

toy bizarre + lethe / kdi dcb 115a - 000731 (7inch) 20city (new zealand) 2001

kuwayama-kijima / 00/10/17 (7inch) 20city (new zealand) 2001

kuwayama-kijima / 01.06.16 (CD) trente oiseaux (GERMANY) 2002

kuwayama-kijima with matthew heyner / 02.02.18 (CDR) boxmedia (USA) 2002

第2夜 2002年10月29日(火)  
Second Night / 29th Oct. 2002

第2部 日本電子音楽協会作品展  
Second Section / The pieces by  
Japanese Society of Electronic Music

#### 由雄正恒 : "continuo" 低音楽器とコンピュータのための

Masatsune YOSHIO : <continuo> for bass instrument and computer

cello : 中川梨絵, Rie NAKAGAWA

computer operation : 由雄正恒, Masatsune YOSHIO

#### <作品について>

楽音 (+電子音響)。楽譜上の低音に記された数字を頼りに伴奏部を即興的に作り上げることを、アルゴリズムミックコンポジションとDSP処理を加え、過去からの即興的要素なるものと現代におけるそのずれを融合させ、テクノロジーのもとに再現するもの。

continuo コンティヌオ

=basso continuo イタリア語

=Generalbass 独語

=総低音=通奏低音=数字付き低音 日本

バロック時代には必ず出てくる・・・

低音楽器(チェロ、コンバス、ファゴットなど)とチェンバロ or オルガンが continuo を担当。このとき、鍵盤楽器が左手で低音楽器とともにバスを奏しながら、右手で楽譜に付記された数字を頼りに”即座に”和声を加えて伴奏部を形成する。音大に戻って、今一度思うのは”再現者である”と言う演奏家に考えさせられた。

Musical tones (+ electronic sound). Here the improvisational composition based on the indicated number of the bass notes is mixed with the argorhythmic composition and the DSP processing. With this operation here is represented a fusion of the improvisational elements stemmed from the past and the difference between the past and the present. That is realized with the new technology.

<Basso continuo>. The bass instruments(vc., cb., fg. etc) and the harpsichord/organ play the role of the continuo. The keyboardist plays the bass with his left hand during the time when he conforms improvisationally the harmonic motion based on the number indicated to the bass. I realize that the player is a representative.

#### <由雄 正恒, Masatsune YOSHIO>

神戸出身。作曲家、メディアマスターNo.75。音譜<->演奏<->音響の関係の中にコンピュータを介在させ、音組織の選定からそれを一般的な楽器の演奏を通じて音響処理を行い、またそれを楽譜にフィードバックさせるなどの作品を発表している。近作は「月満ちし浜辺に」「鹿の遠音\_2 ピアノとコンピュータのための」「水面の月」など。また演奏活動や映像等の作家への純音楽の提供も行っている。現在、昭和音楽大学専任講師。

Born in Kobe. Composer, Mediamaster no.75.

His pieces include various computer technology which changes the relationship between notes, performance and sound. His systems pick up a collection of notes, make sound processing and feedback to the notation.

#### <cello : 中川梨絵, Rie NAKAGAWA>

11歳よりチェロを始める。'95「第2回バツハホール音楽コンクール」チェロ部門最優秀賞受賞。昭和音楽大学卒業。大学在学中「第6回コンチェルト定期演奏会」にソリストとして出演。2001年渡米、ダニエル・ロスミューラーに師事。これまでにチェロを鷲尾勝郎、菅野博文、アウトウーロ・ボヌッチ、フィリップ・ミュレールの各氏に師事。室内楽を川上久雄、松田洋子の両氏に師事。現在、昭和音楽大学合奏研究員。その他オーケストラ、室内楽で演奏活動を行っている。

She started cello playing in her age of eleven. She won the first prize in cello playing in <The Second Music Competition in Bachsaal>, Japan (1995).



水野みか子：H市の小道にて

Mikako MIZUNO: On the passage, H-city

guitar: 酒井康雄, Yasuo SAKAI

VJ: 角谷暢隆, Nobutaka SUMIYA

<作品について>

愛知県H市は街中に縦横に川が流れる美しいところです。先日、初めてH市を訪れ、風雅な地形と暖かい人々の心に触れました。今回の作品は、まだH市を訪れない時に作曲したもので、H氏に住む幾人かの友人の言葉から私自身が想像した風景を心にとどめて、作曲を進めました。ギターの酒井氏やVJの角谷氏とのコラボレーションが作品をふくらませてくれたことは言うまでもありません。

H-city, located in the south part of Aichi prefecture, is a beautiful city with some rivers in all directions. Recently I visited there for the first time. I was impressed with the tasteful scenery and the people's warmful attitude. I had composed this piece before I visited H-city. This piece was created with the imaginary landscape which I made based on the statements of my friends who live in H-city. I greatly appreciate deep collaboration with the guitarist, Mr.Sakai and the VJ, Mr. Sumiya.

<水野みか子, Mikako MIZUNO>

作曲/音楽学。東京大学文学部美学芸術学科、愛知県立芸術大学音楽学部・同研究科を各々卒業・修了。名古屋市立大学助教授（音楽情報論）。主要作品として、管弦楽作品《Showering Memory》《殺物の緑の波》《レトリーヌ》、室内楽作品《DAN》《TimePrism》《Koexistenz mit-》、ライブ・エレクトロニクス作品《digIvox》《パンテオンの糸》《シュテファンの腕時計》などがあり、パリ、ブルジュ、ザルツブルグ、ブダペストなどヨーロッパ各地でも作品が紹介されている。論文に「IRCAM/Ircam のソフトウェア開発」「武満徹の音楽理念と鉄鋼館の設計構想」「ピッチ・クラス・セット理論は音楽について何を語ったか？」などがある。

Composer, Musicologist, Dr.of Engineering. Associate prof. of Nagoya City University. Prize: Kanagawa Art Festival. Japanese Symphonic Association. Japan-France Contemporary Music. Commission: CBC Broadcast. Nagoya City. Gedok. Central Aichi Symphony. Toyota City Concert hall. etc.

<guitar: 酒井康雄, Yasuo SAKAI>

1975年スペイン政府の給費生として渡欧。1977年パリ・エコール・ノルマル音楽院演奏家資格を得て卒業。名古屋芸術奨励賞受賞。愛知県立大学講師。日本室内楽アカデミー副代表。

In 1975 Sakai went to Europe with the Spain state stipend. He studied in and graduated from Ecole normale de musique Paris in 1977. He won the special art prize from Nagoya City. Lecturer of Aichi Prefectural University. Vice-President of Japan Chamber Academy.

<VJ: 角谷暢隆, Nobutaka SUMIYA>

1998年頃からVJ活動開始。クラブイベントの他にもアート系などのコンセプト重視のイベントにも積極的に参加。「ArtDex Design Contest 2001」VJ部門「ヴォーディング賞」受賞や2002.6/1に東京WOMBで行われた『It's Your Stage '02 FINAL』に出場。

Nobutaka SUMIYA works as VJ since 1998. He participated actively in various club events and other events where the artistic concept is much estimated. Prize in <ArtDex Design Contests 2001>. Presentation in <It's Your Stage '02 FINAL> in Tokyo WOMB(2002).

桃井聖司：空の呼吸

Seiji MOMOI: Breath of the Sky

sop: 天野久美, Kumi AMANO

light art: 柏原エリナ, Erina KASHIHARA

<作品について>

ソプラノとコンピュータの対話による音楽と、テキストの朗読、そして音にリアルタイムに反応して光るライト・アートとのコラボレーションにより、空の透明感や存在感、および人間の空への畏敬の念を表現した。コンサートホールという閉じた空間が、無限に広がる空のイメージに置き換わるよう試みた。

In this piece, the presence of the transparent sky and the respectful human spirit is expressed by way of our collaboration: music, text and light art. The music is made from interaction between the soprano voice and the computer. The object is enlightened in real time response to the sound. I tried to open the infinite sky in the closed space: the concert hall.

<桃井聖司, Seiji MOMOI>

愛知県出身。東京都在住。マルチメディア・タイトルや映像作品のための音楽制作をはじめ、電子音楽作品、邦楽器を用いた作品、リトミックのための作曲、ミュージカルの作編曲など創作活動は多岐に渡る。また、全国各地で電子音楽や電子楽器に関するセミナーやデモンストレーションを数多く行っている。日本電子音楽協会会員。ローランドミュージックスタジオ首都圏センター講師。

Born in 1967 in Aichi. Seiji Momoi is a composer whose active area includes pop music, multi-media, computer game, video art and musical toy. He is a member of a composers' group <Lux Aeterna>. Lecturer in Roland Music Studio. Pieces include: <Three Elements> committed by Ensemble Eurhythmics, <Motet XX> for female voice & computer etc.

<soprano: 天野久美, Kumi AMANO>

神奈川県出身。愛知県在住。愛知県立芸術大学卒業。「桑原賞」受賞。同大学院研究科修士課程修了。東京コンセルヴァトワール尚美（現 東京ミュージック&メディアアーツ尚美）ディプロマコース修了。保永秀樹、遠藤優子、飯山恵巳子、R. デーリング、関 定子各氏に師事。1992.95年オーストリアに渡り研鑽を積む。1994年名古屋市「新進演奏家紹介コンサート」に出演、「優秀賞」受賞。日壇文化協会「フレッシュコンサート'94」出演。「第九」演奏会で秋山和慶指揮、東京交響楽団と共演。1997年第8回「日本モーツァルト音楽コンクール」入賞。第4回「伏見賞」（名古屋伏見音楽協会より）受賞、「受賞記念ソロリサイタル」開催。この他受賞多数。日本歌曲、ドイツリート、オペラ等、幅広いレパートリーを持ち関東及び東海地方を中心に活躍中。名古屋オペラ協会準会員。E Iの会、リラの会各会員。

Born in Kanagawa and graduated from Aichi Prefecture University of Art and Music and the graduate school. She also graduated from Tokyo Music & Mediaarts Shobi. She won numerous prizes such as 8th Japan Mozart Music Competition, 4th Pushimi Award etc.

<light art: 柏原エリナ, Erina KASHIHARA>

人の生命活動を光によって造形化し、時には思いもかけない幻想世界へとつながる作品を発表しつづけている。イッセイミヤケ・パリコレ用装身具デザインや、朝日現代クラフト展など、受賞多数。近年は、明石市立天文科学館の壁面レリーフ、長久手町トヨタ博物館新館のモビールモニュメントをはじめ、環境造形やウィンドウディスプレイなども多く手がけ、扱うスケールがより空間を意識したものとなっている。海外活動も積極的で、1994年モントリオールにてIMAGE DU FUTURE、1996年ロッテルダムにてISEAに出展。2000年オーストラリア・ブリスベンでの第10回JMGAアートカンファレンスでは、日本から唯一のプレゼンターとして招聘され講演、各国参加者から大きな注目を浴びた。1997年より中学校美術教科書に光の作品が掲載。また2002年8月のJR名古屋駅タワーズサマーワールドイベントでは、アーチ形状の天井面に約30万個のLEDを配置した「ビジュアルプロムナード」の設計を手がけた。

Her light art pieces realize human liveliness and sometimes lead the audience to a fantastic dimension. She won numerous prizes such as ISSEY MIYAKE Paris Collection, Asahi Modern Craft exhibition etc. Her pieces were presented in Montreal (IMAGES DU FUTURE, 1994), Rotterdam (ISEA, 1996), Brisbane (JMGA Conference, 2000).

主催：ISEA2002(11th International Symposium on Electronic Art , Nagoya JAPAN) 実行委員会  
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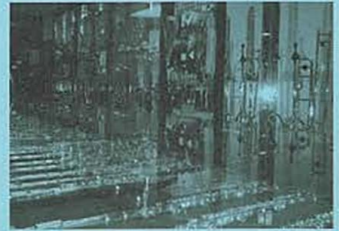
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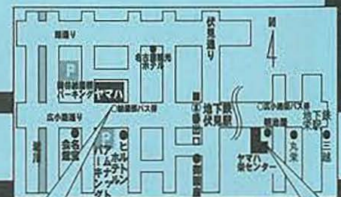
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