

LASALLE-SIA

NEW DIRECTIONS MUSIC

FESTIVAL
10 Sept – 09 Oct

A month of performances, workshops and forums celebrating

New Directions in Music from artists around the world.

Innovative technologies increasingly permeate our lives –
experience the work of some of the visionaries who are
charting today's exciting and original paths using the latest
in **digital sound, video and interactive electronics.**

During the months of September and October, LASALLE-SIA will be hosting
an array of cutting edge practitioners from Poland, Australia and USA, as
well as showcasing the work of regional artists. Expect a stunning range
of approaches to communication and expression.

Listen, watch or join in and get into the thick of things in
a month of thrilling adventures in **New Directions Music.**

BOOKINGS

For all ticketed and free bookings of performances and forums,
kindly call Santhiny at **6340 9183** or email santhiny.g@lasallesia.edu.sg

PERFORMING ARTISTS:

NATURAL PLASTIC

- Marek Choloniewski (Poland)
- Optical Electronics/Video/Vox
- Amy Knoles (USA)
- Electronic Percussion/Video/Vox

SQUINT (USA/Australia)

- Linear and Interactive Video
- Live Electronic New Music and Dance

ROBOSAX (Australia)

- Lindsay Vickery
- Reeds/Interactive Electronics/ Innovative Non-Linear Works

TIMOTHY O'DWYER (Australia)

- Electronic Saxophonist/Installation

CAT HOPE (Australia)

- Interdisciplinary Experimental Bassist/Noise Artist/Optical Electronics

HEARING HILL (Singapore)

- Improvisatory Electronics/Avant Rock Collective

ERIC SINGER (USA)

- Interactive Multimedia Programming and Engineering



Professor Robert Ely FRSA, President & CEO

ASIA PACIFIC'S LEADING ARTS INSTITUTION

LASALLE-SIA - NEW DIRECTIONS MUSIC FESTIVAL 2004

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"The absolutely metaphysical concept of Marek Choloniewski creates interaction as a kind of magic word. Evaluated electronically toward Harmony of Spheres, where the whole is interpolated with detail" **Stuttgarter Zeitung**

NATURAL PLASTIC

Marek Choloniewski (Poland) – Optical Electronics/Video/Vox
Amy Knoles (USA) – Electronic Percussion/Video/Vox

Using a range of interactive tactics, Natural Plastic combines instrumental and compositional bravura in the rawest, most essential ways to allow their music to speak to their audience on many levels simultaneously: visceral, intellectual, sensual. Natural Plastic redefines art habits by exploring the most intimate and expressive elements of modern, experimental arts, including audio, video, gesture, theatre, graphics and art objects.

Performance I

NATURAL PLASTIC: 12 Sep • 7.30pm •
Recital Studio, The Esplanade \$15/10 conc.

Performance II

DARK & LIGHT ZONE: 14 Sep • 1.10pm
• Auditorium, LASALLE-SIA Free Admission

Public Forum I

THE MAKING OF NATURAL PLASTIC
10 Sep • 4pm • Room D302, LASALLE-SIA
Visiting artists Marek Choloniewski and Amy Knoles discuss the interaction of varied approaches to music-making, experimentation and listening in their Natural Plastic performance. They will demonstrate the technology and examine the origins of their highly original approach.

Public Forum II

MAREK CHOLONIEWSKI – WORKS IN PROGRESS
13 Sep • 6pm • Room D302, LASALLE-SIA
Eminent Polish electro-acoustic musician and multimedia artist Marek Choloniewski introduces a number of his recent projects including the MaWe interactive audio/video environment, GPS-Art Project, GlobalMix - Internet collaborative composition, ArtBoat Project and the Bridges international arts exchange programme.



"unique and intrepid fusion of artforms and genres supported by a cutting edge musical score"

RealTime



SQUINT (USA/Australia) Linear and Interactive Video – Live Electronic New Music and Dance

SQUINT features new visions of contemporary urban life through live music and video performed by Amy Knoles, Lindsay Vickery and stunning vocalist/cellist Melanie Robinson, video and images by Perth's acclaimed Vikki Wilson, Tissue Culture and Art Group, celebrated US artists Robert Longo (New York) and Richard Hines (Los Angeles). An innovative highlight of SQUINT is the performance by dancer Danielle Micich in a Miburi MIDI Jumpsuit manipulating interactive sound and video software. SQUINT has been resident at the University of Illinois, performed across California, headlined the NWEAMO Festival in Portland and San Diego, and shown work in Brisbane and Perth.

Performances

STEPPING STONES: 18 Sep • 7.30pm
• Recital Studio, The Esplanade \$15/10 conc.

OTHER PLANET: 21 Sep • 1.10pm
• Auditorium, LASALLE-SIA Free Admission

Public Forum

SQUINT – LIGHTS SOUND ACTION!
15 Sep • 6pm • Room D301, LASALLE-SIA
Knoles and Vickery discuss their use of interactive video in SQUINT. Dancer Danielle Micich will also demonstrate the interactive Miburi MIDI Jumpsuit.

"Reed player Lindsay Vickery opened the festival by subjecting his instruments to fierce digital intervention. Sometimes placing the musician in direct competition with technology, Vickery's works are always intriguing" **The Wire**

ROBOSAX (Australia)

"The RoboSax works are protagonists in the drama or perhaps the dilemma of 20th/21st Century existence where the interaction of humans and machines (computers in particular) is ubiquitous and the question of which element in the equation has the control at any one time becomes ambiguous." **Jonathan Mustard**

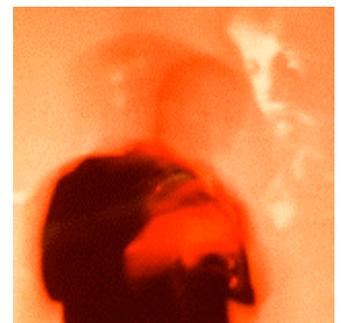
Cutting-edge works for reeds and interactive electronics including Jonathan Mustard's complete RoboSax Series and Lindsay Vickery's innovative non-linear works. Performed by Vickery, these works have been shown at the ShangHai Festival, the Totally Huge New Music Festival (Perth), Galapagos (New York), Zeitgeist (Boston), CNMAT (Berkeley), HarvestWorks (New York) and the CEMI (Denton). Vickery was a founding member of a number of important Australian New Music groups. He has composed works for acoustic and electronic instruments in interactive-electronic, improvised or notated settings, ranging from solo pieces to operas. In July 2004, he was appointed Programme Leader in Music at LASALLE-SIA.

Performance

ROBOSAX: 23 Sep • 7.30pm • Theatre Studio, LASALLE-SIA
\$10/5 conc.

Forum

THE ROBOSAX SERIES 22 Sep • 6pm
• Room D301, LASALLE-SIA
Lindsay Vickery introduces the techniques and concepts behind Jonathan Mustard's RoboSax series and his own non-linear interactive works for solo instrument and electronics.



"The O'Dwyer/Watson work is significant musically, and makes clear the value of experimental and developmental composition. O'Dwyer's performance of the music, in front of the projected images of Watson's works, was captivating" **RealTime**



TIMOTHY O'DWYER (Australia)

This project between Australian indigenous artist Lilla Watson and composer saxophonist Timothy O'Dwyer began in early 2003 and was premiered at the LiteraturWERKstatt Festival at the Berlin Concert Hall in July 2003. The process grew out of an affinity of conceptual approaches between the two artists. Watson creates her pictures by burning hundreds of holes in paper, and through this approach builds abstract and figurative motives based on her cultural heritage and dreaming. O'Dwyer creates his solo work by building dense sound worlds made up of small articulations created with the saxophone.

O'Dwyer is a saxophone virtuoso, composer and electronic musician from Melbourne, Australia, who is involved in a diverse range of musical genres and cross art form activities concurrently, including installation/multimedia, contemporary classical, free improvisation, punk-rock, and free jazz. In September O'Dwyer joins LASALLE-SIA as a Jazz lecturer.

Performance

SIGHT AND SOUND OF A STORM IN SKY COUNTRY
30 Sep • 7.30 & 9pm • Earl Lu Gallery, LASALLE-SIA
\$10/5 conc.

Forum

TIM O'DWYER – CREATING SIGHT AND SOUND OF A STORM IN SKY COUNTRY

29 Sep • 6pm • Room D301, LASALLE-SIA

Saxophonist O'Dwyer discusses his collaboration with Australian indigenous artist Lilla Watson, in particular their surmounting of contrasting technical and cultural approaches in the medium of visual art and music.

CAT HOPE (Australia)/HEARING HILL (Singapore)

Australian artist Cat Hope is a composer, songwriter and noise artist whose practice is increasingly an interdisciplinary one that crosses over into film, video, performance and installation. Her work has been shown in numerous tours around Australia, USA, Japan and Europe. Her recordings are distributed and published worldwide, and she has written soundscapes for dance and theatre companies, been commissioned to write music for film – winning the Pandora's Box Film Festival Best Score award in 2000 – and pure music works. Hope is a classically trained flautist, vocalist and experimental bassist whose bands include Gata Negra and Lux Mammoth. She has directed and edited numerous short music videos and created audiovisual installations. She has conducted extensive research into noise notation, the use of surveillance techniques in performance, and has an active interest in challenging the relationship of image and sound. She is also part of audio-visual duo cAVity, who recently presented at ISEA in Tallin, Estonia and at Turku, Finland.

Hearing Hill is an avant rock collective from Singapore with a current 7-member line-up. The group is interested in the possibilities of sound, noise, and music and also creates other kinds of experimental work in reduced line-ups, favouring a more electronic and improvisatory sound. The group was assembled in December 2002 and their last 'live' performance was at Baybeats 2003, the largest local music festival in Singapore held over three days at the Esplanade.

Performance

CAT HOPE/HEARING HILL: MY OTHER HALF
2 Oct • 8.30pm
• Plastique Kinetic Worms
\$10/5 conc.

Forum

DACS – THE DEVELOPMENT OF AN INTERACTIVE GARMENT

1 Oct • 6pm • Room 3FA106, LASALLE-SIA

Cat Hope gives an overview of the explorations that led to the ongoing development of the DACS (Digital Audio Control Skirt). This garment is not only a musical tool, but also an interactive platform where the use of video, sampling technology and interactivity aim to improve the performative aspect for any electronic musician that wears it.



Installation

CAT HOPE: HOMEFEAR

1-3 Oct • 12-6 pm • Room 3FA106, LASALLE-SIA

Homefear is a series of 13 one-minute audio visual works by Cat Hope. Here are plain domestic locations in unusual, unsettling frames – when we get too close, they become a place of confusion, dirt, remoteness and cold, colourless designs. The audio is one track altered in 13 different ways, while the video is all from the same domestic location. The intention of Homefear is the inextricable link of sound and image in the creation of a meditative, disturbing simplicity.

ERIC SINGER (USA)

Eric Singer is a leading figure in the development of interactive performance systems including multimedia programming, engineering and performance experience, integrated music and graphics systems, alternative controller design, networked multimedia environments, interface design, artificial intelligence and computer controlled pyrotechnics. He has performed and lectured throughout USA and Europe and is known internationally for his popular interactive software objects for Cycling 74's Max software. In 2000 Singer founded LEMUR, a Brooklyn-based group of artists and technologists developing robotic musical instruments. LEMUR's philosophy is to build robotic instruments that "play themselves". In LEMUR designs, the robots are the instruments. LEMUR is a project of Harvestworks and The Madagascar Institute and was a recipient of grants from the Rockefeller Foundation (2001) and the New York Council of the Arts (2003).

Forum and Installation Opening

THE LEAGUE OF ELECTRONIC MUSICAL URBAN ROBOTS (LEMUR)

7 Oct • 6pm • Room 3FA106, LASALLE-SIA

Eric Singer introduces LEMUR's robotic instrument brigade. LEMUR's aim has been to create machines which intimately integrate the instruments with the robotics that play in ways that humans can't or don't normally play. (Installation opening follows after the forum.)

Installation

ERIC SINGER: LEMUR

8 & 9 Oct • 12-6 pm

• Room 3FA106, LASALLE-SIA

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LASALLE-SIA College of the Arts • 90 Goodman Road, Singapore 439053 •
Tel: (65) 6344 4300 • Fax: (65) 6346 5708 www.lasallesia.edu.sg

VENUES

Plastique Kinetic Worms,
61 Kerbau Road Singapore 219185

The Esplanade,
1 Esplanade Drive Singapore 038981

LASALLE-SIA college of the arts,
90 Goodman Road Singapore 439053

Tickets and Enquiries kindly call
Santhiny (+65) 62927783

Programme Highlights

DATE/TIME	EVENT	VENUE	ADMISSION
PERFORMANCES			
12 Sep 7.30pm	Natural Plastic	Recital Studio The Esplanade	Tickets: \$15 & \$10 (concession)
14 Sep 1.10pm	Natural Plastic – Dark & Light Zone	Auditorium LASALLE-SIA	Free
18 Sep 7.30pm	SQUINT – Stepping Stones	Recital Studio The Esplanade	Tickets: \$15 & \$10 (concession)
21 Sep 1.10pm	SQUINT – Other Planet	Auditorium LASALLE-SIA	Free
23 Sep 7.30pm	RoboSax	Theatre Studio LASALLE-SIA	Tickets: \$10 & \$5 (concession)
30 Sep 7.30 & 9pm	Tim O'Dwyer – Sight and Sound of a Storm in Sky Country	Earl Lu Gallery LASALLE-SIA	Tickets: \$10 & \$5 (concession)
2 Oct 8.30pm	Cat Hope/Hearing Hill – My Other Half	Plastique Kinetic Worms	Tickets: \$10 & \$5 (concession)
FORUMS			
10 Sep 4pm	The Making of Natural Plastic	Rm D302 LASALLE-SIA	Free
13 Sep 6pm	Marek Choloniewski – Works in Progress	Rm D302 LASALLE-SIA	Free
15 Sep 6pm	SQUINT – Lights Sound Action!	Rm D301 LASALLE-SIA	Free
22 Sep 6pm	Lindsay Vickery – The RoboSax Series	Rm D301 LASALLE-SIA	Free
29 Sep 6pm	Tim O'Dwyer – Creating Sight and Sound of a Storm in Sky Country	Rm D301 LASALLE-SIA	Free
1 Oct 6pm	Cat Hope – DACS: The Development of an Interactive Garment	Rm 3FA106 LASALLE-SIA	Free
7 Oct 6pm	Eric Singer – LEMUR: The League of Electronic Musical Urban Robots (Followed by Installation opening)	Rm 3FA106 LASALLE-SIA	Free
INSTALLATION			
1-3 Oct 12-6pm	Cat Hope – Homefear	Rm 3FA106 LASALLE-SIA	Free
8-9 Oct 12-6pm	Eric Singer – LEMUR: The League of Electronic Musical Urban Robots	Rm 3FA106 LASALLE-SIA	Free

Bookings

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Locations

The Esplanade: 1 Esplanade Drive Singapore 038981 Tel: (65) 6828 8222

LASALLE-SIA College of the Arts: 90 Goodman Road Singapore 439053
Tel: (65) 6344 4300

Plastique Kinetic Worms: 61 Kerbau Road Singapore 219185 Tel: (65) 6292 7783

Amy Knowles

LASALLE-SIA NEW DIRECTIONS MUSIC FESTIVAL

LASALLE-SIA
college of the arts
singapore

90 Goodman Road Singapore 439053

Tel: (65) 6344 4300 Fax: (65) 6346 5708

email: enquiries@lasallesia.edu.sg website: www.lasallesia.edu.sg

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THE MAKING OF NATURAL PLASTIC

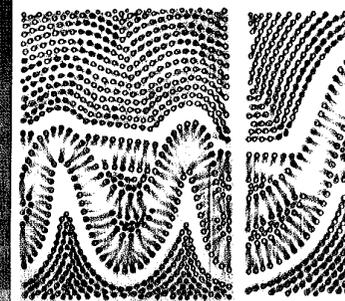
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Hear robots play at this arts fest

By **TAN SHZR EE**
ARTS CORRESPONDENT

TRAINING someone to play the violin exclusively, for example, will only limit his job opportunities.

That's the opinion of Lindsay Vickery, Lasalle-SIA College Of The Arts' freshly-minted Programme Leader of Music.

He adds: "I'd like to explore new boundaries in music-making."

So, barely two months after moving to Singapore, he is already launching an arts festival.

From Friday to Oct 9, the inaugural New Directions Music Festival will be held at the school in Goodman Road and the Esplanade.

In it, music is explored in different ways, using robotics or interactive technology or artificial intelligence.

The event will also see sound artists and multimedia acts from Singapore to Poland and Australia negotiating new ground in interdisciplinary genres.

Australian group Squint, for example, will merge music with video-art through a wired-up jumpsuit worn by a dancer who



JAZZ THE PERSON: Saxophonist Tim O'Dwyer will be conducting the jazz course.

will manipulate interactive multimedia through her physical movements.

American artist Eric Singer will put together robots that "play by themselves", while Singapore claims its spot on the calendar through a jam session between local rock collective Hearing Hill and Australian

noise artist Cat Hope.

There are plans to make the festival annual, says Vickery, 39, the former Head Of Classical Music at the Western Australian Academy Of Performing Arts.

"I'm only beginning to find my feet here, meeting new musicians," he says, mindful of a strong Australian slant to the programming.

"Next year, I hope there'll be more local acts."

This year, almost all the acts have been the result of personal contacts "flying in and out of the region — and grabbing them in between".

The festival is also "an opportunity to showcase new appointments in our college and broadcast our new directions," he says. These include himself and Australian saxophonist Tim O'Dwyer.

Next year, the college will launch its new jazz and ethnomusicology programmes, vali-

dated by Britain's Open University on Lasalle-SIA's own degree. This is in addition to the school's current music courses.

The college's revamped department sets out to diversify the tertiary music education scene here, shared by the Western classical-centric Yong Siew Toh Conservatory and the Nanyang Academy Of Fine Arts, which has developed a reputation for its Young Talents and Chinese music courses.

Last month, the National University Of Singapore also launched its Chinese music examination scheme.

Vickery sees Lasalle's venture less as a matter of niche-marketing than as a projection of how the regional landscape may develop.

"Singapore is a confluence of histories and cultures and a natural place for new approaches towards music to be made."

◆ *The New Directions Music Festival is on from Friday to Oct 9 at Lasalle-SIA College Of The Arts in Goodman Road and The Esplanade. Information on event schedules and tickets is available at www.lasalleia.edu.sg.*

Digital discovery



By Sharlene Tan

HE'S classically trained in music, but Lindsay Vickery found himself drawn to more cutting-edge music, where interactivity comes into play.

"I like being surprised and this kind of music is full of surprises," the Lasalle-SIA music professor said of a new genre of music performances that he is showcasing in an ongoing month-long festival that features international and local acts.

Vickery, 39, explained that this genre of music is mostly known as "new music" or "digital music", and that it's different from the experimental music of the 1960s.

"It's a lot more humorous now and there's an element of fun in the explorations," he said in a recent interview with *Streets*.

Vickery, who has been in Singapore since July, will perform with US-based multimedia group *Squint* this Saturday.

Then next week, he will do a solo

programme, *Robosax*, at Lasalle-SIA's New Directions Music Festival.

"*Squint* is a video band whose videos are made interactive by controlling them with a Miburi Midi jumpsuit that a dancer wears," he said as he pulled out a black jumpsuit which had sensors attached.

"When the dancer forms a certain pose that's in one of the nine images by artist Robert Longo, the computer will call up that image to appear on screen."

Vickery said that the interaction between the electronics and the performers in this piece is simple, "so even people who find it hard to figure out what goes on in electronic music will be able to understand".

His solo piece, *Robosax*, "is an interesting investigation of the relationship between the human performer and a machine performer".

Vickery will play three pieces by Australian composer Jonathan Mustard on his electric clarinet, with the

computer analysing his playing and interacting based on rules it's been given.

"I think that's one of the most interesting things about interactive music, a sort of game where the audience tries to work out exactly who is controlling what and the relationship between the elements."

The former head of classical music at the Western Australian Academy of Performing Arts said that he decided to make the move to Singapore as "there seemed to be a lot of things happening here."

"The arts is getting a huge injection of energy, also there's something attractive about Singapore's multicultural identity. I come from a very isolated place and Singapore's right in the middle of a whole lot of different things."

As for those people who are unwilling to give new music a try, Vickery has this to say: "We wouldn't have the electric guitar, that icon of pop music, without such innovations in music!"

Squint will be performing *Stepping Stones* at The Esplanade Recital Studio on Saturday at 7.30pm. *Robosax* will be performed at the Theatre Studio at Lasalle-SIA next Thursday at 7.30pm. For event updates and tickets, visit www.lasallesia.edu.sg

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Lindsay Vickery, Programme Leader – Music LASALLE-SIA College of the Arts

SQUINT

SQUINT began as a collaboration between Amy Knoles and Lindsay Vickery focusing on the presentation of New Music with Video. The group focuses upon new visions of contemporary urban life through live music performed by Knoles, Vickery and stunning vocalist/cellist Melanie Robinson and video and images by acclaimed Australian artists Vikki Wilson and the *Tissue Culture and Art Group* and celebrated US artists Robert Longo (NYC) and Richard Hines (LA). An innovative highlight of *SQUINT* is the performance by dancer Danielle Micich in a MIBURI MIDI Jumpsuit manipulating interactive sound and video software designed by Vickery at Holland's STEIM studios. *SQUINT* has been resident at the University of Illinois, performed in California, Queensland and Western Australia and headlined the NWEAMO2004 Festival in Portland, Oregon and San Diego, California.

DANIELLE MICICH [MIBURI/Choreographer]

A graduate from the Victorian College of the Arts (Bachelor of Dance), Danielle Micich also has a Graduate Diploma of Education (Hawthorn Institute of Education, Victoria). She was recently appointed Artistic Director of Western Australia's STEPS Youth Dance Company and has danced for Buzz Dance Theatre holding position as Assistant to the Artistic Director. Micich's dance and choreographic experience extends through many states of Australia where she has performed in Queensland, toured regional Victoria, Western Australia, Australian Choreographic Centre (ACT) and performed in Durban (RSA). As an independent artist Micich has created several solo pieces and has worked collaboratively with Shannon Bott, Paul O'Sullivan, Lindsay Vickery, Felicity Bott and Alice Cummins in performances around Perth. She has also received funding from ArtsWA to develop her interest in choreography specifically for film/video here in Perth and at ACT. Currently she is Associate Director of ArtRage's huge dance season CROSSFIRE.

MELANIE ROBINSON [Cello/Voice/Composer]

2002 WAAPA graduate Melanie Robinson has toured Australia, Europe, America and Japan both as solo artist and as ensemble member of *Wood*, *SQUINT*, *Myrtle and Gata Negra*. She was the winner of the Pauline Steel Memorial Prize for Solo Cello Performance, recipient of the 2003 ArtsWa Young Artist Fellowship and was also voted Best Female Instrumentalist in the West Australian Music Industry Awards in 2001 and 2002. Robinson has written and performed music for numerous WA theatre productions, works as an artist-in-residence in the far north of WA and performs with the WA Symphony Orchestra. She has produced and is releasing her first solo album this year.

AMY KNOLES (USA)

Amy Knoles is a world-renowned percussionist who has headlined at major festivals throughout the world in the last two decades. She is also the Executive Director of one of the world's best-known and longest standing new music groups: the California *E.A.R. Unit*. A highly sought after collaborator, Knoles has worked with such diverse associates as The Los Angeles Philharmonic New Music Group, Kronos Quartet, John Cage, Basso Bongo, Don Preston, Frank Zappa, Morton Subotnick, Steve Reich, Tod Machover, Flea, The Paul Dresher Ensemble, Quincy Jones, Ensemble Modern, *The Bang On A Can All Stars* and many others. Recently she has been touring the work of Chinese composer XXX with the celebrated *Kronos String Quartet*. She has the recipient many major prizes and awards, among them: UNESCO International Prize for the Performing Arts (2000), ASCAP Foundation Composer-in-Residence at the Music Center of Los Angeles (1996) and the 1999-2000 Individual Artist Fellowship Award from the City of Los Angeles Cultural Affairs Department to create the evening length work *2x10x10x10+1*. She has also received Composer-in-Residence Grant from the American Composers Forum (2002) and Lester Horton Award for Outstanding Achievement in Original Music for Dance (2001). Amy's most recent solo recordings are: *2x10x10x10+1 - Echograph 0101-2* and *Men in the Cities - Echograph 9801-2*. For further information, please visit www.amyknoles.com

LINDSAY VICKERY [Reeds/Composer/Interactives]

Lindsay Vickery is active as a composer and performer across Europe, USA and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera. He holds a Masters in Music degree from the University of Western Australia and is currently completing a PhD in New Media at Queensland University of Technology. Significant honours include a Sounds Australian Award (1989), Churchill Fellowship (1995) and a seeding Grant by the Australian Major Festivals Initiative (2001). He is also a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles throughout the world. He was a founding member of *Magnetic Pig*, *SQUINT* and *HEDKIKR* and has been a visiting artist at STEIM (NLD), HarvestWorks (NYC), the MATA Festival (NYC), CEMI (University of Northern Texas), University of Illinois, Kyoto Seika University, San Diego State University, the DC International Dance and Improv Festival (DC) and Rensselaer Polytechnic Institute (NY). Vickery was recently appointed Programme Leader – Music at LASALLE-SIA College of the Arts and is the director of the New Directions Music Festival. For more information, please visit <http://lindsayvickery.com>

Programme Highlights: Saturday, 18 September 7.30pm

Men in the Cities [1990]

Amy Knoles/Robert Longo

Men in the Cities is Knoles' highly energized response to the work of artist Robert Longo first performed at an exhibition at the LA County Museum of Art in 1990. Knoles was instantly drawn to a series of pieces entitled *Men in the Cities* on a purely instinctive level, and after a closer look found out that there were many ways to interpret each work. In the series, the figures typify young urbanites who seem to be simultaneously animated and vital or struggling for survival. In deliberately omitting clear-cut causes for the figure's behavior, Longo provokes the viewer's desire to know or understand what is transpiring in these compelling pictures; we find ourselves wanting to supply missing details so we can understand the larger forces that control these figures. The interactive video component for *Men in the Cities* dynamically combines the nine drawings by Longo, allowing the dancer to mix in a manner that is stark and clear or overlay them into a dense montage – a visual analogy to the textural complexity of city life.

songs of [virtual] love and war [1998/2001]

Lindsay Vickery/Vikki Wilson

The texts for Lindsay Vickery's songs of [virtual] love and war began as an experiment in intercutting lines from love texts by Neruda and Lorca with articles on virtual warfare training of troops during the 1991 Gulf War. The curious origin of these hybrid texts eventually led to a more specific exploration of the overly mediated nature of real and virtual relationships and their. Video Artist Vikki Wilson has transformed the work's rich imagery into a remarkable and mesmerising journey.

your sky is filled with billboards of the sky [2002]

Lindsay Vickery

Thematically, *your sky is filled with billboards of the sky* is a sibling work to *songs of [virtual] love and war* [1998]; perhaps a more abstract exploration of the same themes of identity in the context of a world increasingly comprised of simulated experiences. In this work, the performer exists in a loop in which she is called upon to respond authentically to an environment almost entirely under her own control. This piece was developed for performance at the Real, Electronic and Virtual Instruments (REV) festival at the Brisbane Powerhouse in 2002. At the centre of the work is the MIBURI-clad performer interactively controlling all sound and video from her movements (The MIBURI is a jumpsuit fitted with electronic sensors - like wearing an electronic keyboard). The dancer's gestures are translated in real-time by the MIBURI's sensors to control all the musical elements and also 'mix' the video component including a 'live' camera feed of the performance itself. This second version of the work was developed in collaboration with Danielle Micich.

SQUINT [2000]

Amy Knoles/Richard Hines

In *SQUINT* Amy Knoles, together with video Artist Richard Hines ponders the "Made in California" theme. As a young girl Amy discovered that if she squinted at the rector during the Sunday service she could see Christ. Although at the time her epiphany did not last long, she has found that in order to survive Los Angeles, she is needed to, from time to time, try to view things differently, transform them a bit. In *SQUINT* she narrows her eyes at the city and soundscapes of contemporary LA. A piece about not only blurring linearity, but also about the combinations of these unpredictable, constantly shifting lines creating something new, and the imaginings found in the cracks.

Stepping Stones [2003]

Melanie Robinson

Stepping Stones is based on a native American poem about death and the acceptance of death in life. It centres around two differing sections through which instruments and voice weave their way. The dancer manipulates her own image on the screen behind her as she moves.

[descent] [1997]

[descent] is a cycle of 14 songs for two sopranos and chamber ensemble. The work was premiered at Perth Australia's Totally Huge New Music Festival in 1997 by New Music group *Magnetic Pig*. *[descent]* has been described as an "intensely moving exploration of passion and loss" and its gritty and sincere evocation of the emotional landscape has been compared to Neruda, Beckett and Vasko Popa. At the centre of *[descent]* is an intimate and powerful text that is set to exquisitely simple and yet precise music. This piece is a work that breaks stylistic boundaries showing the influence of the 'numinous' music of Ligeti and Pärt in which arguably the unity of structure and meaning creates something beyond both as much as the pared-back directness and simplicity of 'slow-core' bands such as *Low* and *Sparklehorse*. *[descent]* has been performed a number of times since 1997 both in concert and as the score for a dance performance of the same name. It has been performed in the LA County Museum of Art Artists in Residence Series by the California EAR Unit, New York's Music at the Anthology Series by members of the Philip Glass Ensemble and *SQUINT*. Tonight's performance comprises movements 4) *between my breathing*; 6) *in a room*; 9) *you are leaving*; 11) *the corner window* and 7) *ok*.

TECHNOLOGY

Many of *SQUINT*'s works use Yamaha's MIBURI MIDI Jumpsuit coupled with the software MAX/MSP and Image/ine. The MIBURI was released commercially in 1994 by the Yamaha Company's Tokyo-based experimental division (Yamaha MIBURI Manual 1996). The MIBURI system comprises a vest with embedded flex-sensors, two handgrips, shoe inserts with pressure sensors, and a belt-worn signal distribution unit joined by a cable to a small synthesizer/MIDI converter. These features make the MIBURI extremely effective as a controller. The MIBURI's signals are turned into sound and images by the software MAX/MSP (sound) and Image/ine (image).

Links

SQUINT (Australia)	• http://lvickery.waapa.ecu.edu.au/squint.html
SQUINT (USA)	• http://www.amyknoles.com/SquintPage.html
The MIBURI as a controller for Image/ine	• http://lvickery.waapa.ecu.edu.au/vicmibim.pdf
STEIM: Image/ine	• www.image-ine.org
Cycling74 Max/MSP	• http://www.cycling74.com/products/maxmsp.html
Tissue Culture & Art	• http://www.tca.uwa

NEW DIRECTIONS MUSIC FESTIVAL 2004

PERFORMANCES

Natural Plastic	12 Sep, 7.30pm	Esplanade Recital Studio Esplanade – Theatres on the Bay
Natural Plastic – Dark & Light Zone	14 Sep, 1.10pm	Auditorium LASALLE-SIA
SQUINT – Stepping Stones	18 Sep, 7.30pm	Esplanade Recital Studio Esplanade – Theatres on the Bay
SQUINT – Other Planet	21 Sep, 1.10pm	Auditorium LASALLE-SIA
RoboSax	23 Sep, 7.30pm	Theatre Studio LASALLE-SIA
Timothy O'Dwyer – Sight and Sound of a Storm in Sky Country	30 Sep, 7.30 & 9pm	Earl Lu Gallery LASALLE-SIA
Cat Hope/Hearing Hill – My Other Half	2 Oct, 8.30pm	Plastique Kinetic Worms

FORUMS

Natural Plastic – The Making of Natural Plastic	10 Sep, 4pm	Room D302 LASALLE-SIA
Marek Choloniewski – Works in Progress	13 Sep, 6pm	Room D302 LASALLE-SIA
SQUINT – Lights Sound Action!	15 Sep, 6pm	Room D301 LASALLE-SIA
Lindsay Vickery – The RoboSax Series	22 Sep, 6pm	Room D301 LASALLE-SIA

Tim O'Dwyer
– Creating Sight and Sound
of a Storm in Sky Country

29 Sep, 6pm

Room D301
LASALLE-SIA

Cat Hope – DACS:
The Development of
an Interactive Garment

1 Oct, 6pm

Room 3FA106
LASALLE-SIA

Eric Singer – LEMUR:
The League of Electronic
Musical Urban Robots

7 Oct, 6pm

Room 3FA106
LASALLE-SIA

INSTALLATION

Cat Hope
– Homefear

1-3 Oct, 12-6 pm

Room 3FA106
LASALLE-SIA

Eric Singer – LEMUR:
The League of Electronic
Musical Urban Robots

8-9 Oct, 12-6pm

Room 3FA106
LASALLE-SIA

Venues

Esplanade – Theatres on the Bay • 1 Esplanade Drive Singapore 038981
LASALLE-SIA College of the Arts • 90 Goodman Road Singapore 439053
Plastique Kinetic Worms • 61 Kerbau Road Singapore 219185

For enquiries, all ticketed and free bookings of performances and forums, kindly contact Santhiny at 6340 9183 or santhiny.g@lasallesia.edu.sg

LASALLE-SIA College of the Arts Singapore

VISION

In enabling Art, Design and Performance through education, research, publication, performance and exhibition of the highest quality from Foundation to PhD operating nationally and internationally as a University of the Arts whilst contributing to the Cultural Wealth of Singapore as the leading regional provider of Creativity.

Founded in 1984 by De La Salle brother, Brother Joseph McNally, LASALLE-SIA College of the Arts is, today, Asia Pacific's leading arts institution, producing award-winning artists in design, fine arts and performing arts each year.

LASALLE-SIA has a unique teaching philosophy that emphasises creativity. Students will be taught by experienced educators who are also practising professionals, and will work with invited international artists and performers, as well as participate in a dynamic programme of high-level exhibitions and performances. As the region's only integrated arts campus, students have the exceptional benefit of interdisciplinary interaction and a holistic approach to learning.

Offering comprehensive high-quality arts education in Singapore with a complete academic-creative path, LASALLE-SIA currently serves 1,500 students with the widest range of arts programmes in Singapore from Foundation to Master's Degree in practice-based arts. High-level research is also an important Academic and Creative activity at the College, making LASALLE-SIA the pioneer in many research initiatives with outcomes that include exhibitions, performances and publications. PhD programmes are planned to commence in the near future.

LASALLE-SIA received its Accredited Institution status granted by The Open University, UK's largest university, in March 2004. The institutional accreditation and degree validation by The Open University Validation Services (OUVS) is an independent stamp of approval of academic quality from an internationally-recognised accrediting body operating under a UK Royal Charter. Students completing degree programmes written and developed by LASALLE-SIA and validated by OUVS will receive a parchment jointly bearing the name and seal of LASALLE-SIA and The Open University, clearly identifying LASALLE-SIA as the provider and The Open University bringing validation equivalent to UK MA, BA(Hons) or DipHE (Diploma in Higher Education).

With a move to its new state-of-the-art city campus in 2006 and the College's dynamic goals, LASALLE-SIA is set to play a significant role in establishing Singapore as a global arts city and cultural centre in the Asia-Pacific Rim.

LASALLE-SIA College of the Arts is a non-profit, private educational institution. The College currently operates autonomously with financial support from the Singapore Ministry of Education (MOE). Singaporeans and Permanent Residents are eligible for subsidised fees with tuition grant from the MOE.*

**MOE conditions apply.*

LASALLE-SIA - NEW DIRECTIONS MUSIC FESTIVAL 2004

A month of performances, workshops and forums celebrating New Directions in Music from artists around the world. Innovative technologies increasingly permeate our lives – experience the work of some of the visionaries who are charting today's exciting and original paths using the latest in digital sound, video and interactive electronics. During the months of September and October, LASALLE-SIA will be hosting an array of cutting edge practitioners from Poland, Australia and USA, as well as showcasing the work of regional artists. Expect a stunning range of approaches to communication and expression. Listen, watch or join in and get into the thick of things in a month of thrilling adventures in New Directions Music. *Lindsay Vickery Programme Leader – Music LASALLE-SIA college of the arts*

SQUINT

SQUINT (2002-) began as a collaboration between Amy Knoles and Lindsay Vickery focusing on the presentation of New Music with Video. The group focuses upon new visions of contemporary urban life through live music performed by Knoles, Vickery and stunning vocalist/cellist Melanie Robinson and video and images by acclaimed Australian artists Vikki Wilson and the Tissue Culture and Art Group and celebrated US artists Robert Longo (NYC) and Richard Hines (LA). An innovative highlight of SQUINT is the performance by dancer Danielle Micich in a MIBURI MIDI Jump Suit manipulating interactive sound and video software designed by Vickery at Holland's STEIM studios. SQUINT has been resident at the University of Illinois, performed in California, Queensland and WA and headlined the NWEAMO2004 Festival in Portland Oregon and San Diego California.

DANIELLE MICICH [MIBURI/Choreographer] is a graduate from the Victorian College of the Arts (Bachelor of Dance), and also has a Graduate Diploma of Education (Hawthorn Institute of Education, Victoria). She was recently appointed Artistic Director of Western Australia's STEPS Youth dance Company and has danced for Buzz Dance Theatre holding position as Assistant to the Artistic Director. Danielle's dance and choreographic experience extends through many states of Australia where she has performed in Queensland, toured regional Victoria, Western Australia, ACT and performed in Durban (RSA). As an independent artist Danielle has created several solo pieces and has worked collaboratively with Shannon Bott, Paul O'Sullivan, Lindsay Vickery, Felicity Bott and Alice Cummins in performances around Perth. Danielle has received funding from ArtsWA to develop her interest in choreography specifically for film/video here in Perth and at the Australian Choreographic Centre (ACT). Currently she is Associate Director of ArtRage's huge dance season CROSSFIRE.

MELANIE ROBINSON [Cello/Voice/Composer] 2002 WAAPA graduate Melanie Robinson has toured Australia, Europe, America and Japan both as solo artist and as ensemble member of **wood**, **SQUINT**, **myrtle** and **gata negra**. She was the winner of the Pauline Steel Memorial Prize for Solo Cello Performance, recipient of the 2003 ArtsWA Young Artist Fellowship and was also voted Best Female Instrumentalist in the West Australian Music Industry Awards in 2001 and 2002. Melanie has written and performed music for numerous WA theatre productions, works as an artist-in-residence in the far north of WA and performs with the WA Symphony Orchestra. She has produced and is releasing her first solo album this year.

AMY KNOLES (USA)

Amy Knoles is a world-renowned percussionist who has headlined at major festivals throughout the world both for the last two decades. She is also the Executive Director of one of the world's best-known and longest standing new music groups: the California E.A.R. Unit. A highly sought after collaborator, Amy works or has worked with such diverse associates as **The Los Angeles Philharmonic New Music Group**, **Kronos Quartet**, **John Cage**, **Basso Bongo**, **Don Preston**, **Frank Zappa**, **Morton Subotnick**, **Steve Reich**, **Tod Machover**, **Flea**, **The Paul Drescher Ensemble**, **Quincy Jones**, **Ensemble Modern**, **The Bang On A Can All Stars**, and many others. Recently she has been touring the work of Chinese composer **XXX** with the celebrated **Kronos String Quartet**. She has the recipient many major

prizes and awards, among them: the **UNESCO International Prize for the Performing Arts-2000**, the 1996 ASCAP Foundation **Composer-in-Residence at the Music Center of Los Angeles**, and the 1999-2000 **Individual Artist Fellowship Award** from the City of Los Angeles Cultural Affairs Department to create the evening length work **2x10x10x10+1**, the 2002 **Composer-in-Residence** Grant from the American Composers Forum, and the 2001 Lester Horton Award for **Outstanding Achievement in Original Music for Dance**. Amy's most recent solo recordings are: **2x10x10x10+1**- Echograph 0101-2, and **Men in the Cities** - Echograph 9801-2. FURTHER INFORMATION: www.amyknoles.com

LINDSAY VICKERY [Reeds/Composer/Interactives] is active as a composer and performer across Europe, the USA and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera. He holds an M.Mus degree from the University of WA and is currently completing a PhD in New Media at QUT. Significant honours include a Sounds Australian Award (1989), Churchill Fellowship (1995) and a seeding Grant by the Australian Major Festivals Initiative (2001). He is also a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles throughout the world. He was a founding member of Magnetic Pig, SQUINT and HEDKIKR and has been a visiting artist at STEIM (NLD), HarvestWorks (NYC), the MATA festival (NYC), CEMI (University of Northern Texas), University of Illinois, Kyoto Seika University, San Diego State University, the DC International Dance and Improv Festival (DC) and Rensselaer Polytechnic Institute (NY). Lindsay was recently appointed Programme Leader – Music at LASALLE-SIA college of the arts and director of the New Directions Music Festival. <http://lindsayvickery.com>

Men in the Cities [1990] AMY KNOLES/ROBERT LONGO

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songs of [virtual] love and war [1998/01] LINDSAY VICKERY/VIKKI WILSON

The texts for Lindsay Vickery's songs of [virtual] love and war began as an experiment in intercutting lines from love texts by Neruda and Lorca with articles on virtual warfare training of troops during the 1991 Gulf War. The curious origin of these hybrid texts eventually led to an more specific exploration of the overly mediated nature of real and virtual relationships and their. Video Artist Vikki Wilson has transformed the work's rich imagery into a remarkable and mesmerizing journey.

your sky is filled with billboards of the sky [2002] LINDSAY VICKERY

Thematically, your sky... is a sibling work to *songs of [virtual] love+war* [1998]: perhaps a more abstract exploration of the same themes of identity in the context of a world increasingly comprised of simulated experiences. In this work the performer exists in a loop in which she is called upon to respond authentically to an environment almost entirely under her own control. your sky was developed for performance at the Real, Electronic and Virtual Instruments (REV) festival

at the Brisbane Powerhouse in April 02. At the centre of the work is the MIBURI-clad performer interactively controlling all sound and video from her movements. (The MIBURI is a body-suit fitted with electronic sensors - like wearing an electronic keyboard.) The dancer's gestures are translated in real-time by the MIBURI's sensors to control all of the musical elements you hear and also 'mix' the video component including a 'live' camera feed of the performance itself. This second version of the work was developed in collaboration with dancer Danielle Micich

SQUINT [2000] AMY KNOLES/RICHARD HINES

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[descent] [1997]

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TECHNOLOGY

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Links

SQUINT (Australia)

<http://lvickery.waapa.ecu.edu.au/squint.html>

SQUINT (USA)

<http://www.amyknoles.com/SquintPage.html>

The MIBURI as a controller for Image/ine

<http://lvickery.waapa.ecu.edu.au/vicmibim.pdf>

STEIM: Image/ine

www.image-ine.org

Cycling74: Max/MSP

<http://www.cycling74.com/products/maxmsp.html>

Tissue Culture & Art

<http://www.tca.uwa>

LASALLE-SIA - NEW DIRECTIONS MUSIC FESTIVAL 2004

PERFORMANCES

NATURAL PLASTIC 12 Sep • 7.30pm • Esplanade Recital Studio, Esplanade – Theatres on the bay

NATURAL PLASTIC - DARK & LIGHT ZONE 14 Sep • 1.10pm • Auditorium, LASALLE-SIA

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SQUINT - OTHER PLANET 21 Sep • 1.10pm • Auditorium, LASALLE-SIA

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TIMOTHY O'DWYER - SIGHT AND SOUND OF A STORM IN SKY COUNTRY 30 Sep • 7.30 & 9pm • Earl Lu Gallery, LASALLE-SIA

CAT HOPE/HEARING HILL - MY OTHER HALF 2 Oct • 8.30pm • Plastique Kinetic Worms

PUBLIC LECTURES

NATURAL PLASTIC - THE MAKING OF NATURAL PLASTIC 10 Sep • 4pm • Room D302, LASALLE-SIA

MAREK CHOLONIEWSKI – WORKS IN PROGRESS 13 Sep • 6pm • Room D302, LASALLE-SIA

SQUINT – LIGHTS SOUND ACTION! 15 Sep • 6pm • Room D301, LASALLE-SIA

LINDSAY VICKERY - THE ROBOSAX SERIES 22 Sep • 6pm • Room D301, LASALLE-SIA

TIM O'DWYER – CREATING SIGHT AND SOUND OF A STORM IN SKY COUNTRY 29 Sep • 6pm • Room D301, LASALLE-SIA

DACS – THE DEVELOPMENT OF AN INTERACTIVE GARMENT 1 Oct • 6pm • Room 3FA106, LASALLE-SIA

THE LEAGUE OF ELECTRONIC MUSICAL URBAN ROBOTS (LEMUR) 7 Oct • 6pm • Room 3FA106, LASALLE-SIA

INSTALLATION

CAT HOPE: HOMEFEAR 1-3 Oct • 12-6 pm • Room 3FA106, LASALLE-SIA

THE LEAGUE OF ELECTRONIC MUSICAL URBAN ROBOTS (LEMUR) 7 Oct • 6-9pm, 8 & 9 Oct • 12-6 pm • Room 3FA106, LASALLE-SIA

VENUES

Plastique Kinetic Worms,

61 Kerbau Road Singapore 219185

The Esplanade,

1 Esplanade Drive Singapore 038981

LASALLE-SIA college of the arts,

90 Goodman Road Singapore 439053

Tickets and Enquiries kindly call Santhiny (+65) 62927783

dark&lightZone (1999)

MAREK CHOLONIEWSKI

dark&lightZone is an instrument and audiovisual composition which was designed as a commissioned piece for Arditti Quartet from London. The **dark&lightZone** instrument combines 4 optical sensors attached to a stand with one lamp above. **dark&lightZone** exists in many forms: for string quartet - premiered by Arditti Quartet at Trazberg Schloss/Tirol in 1999; for chamber ensemble - various musicians; solo performance; interactive installation; interactive ballet. In the dance version of the piece premiered by **Stanislaw Wisniewski Compagne** from Lyon in 2001, sensors are controlled by the movement of dancers. An interactive sound installation version was premiered at the Arizona State University together with the **Face** project in 2000 using sensors attached to the face of the performer. There is also a most popular solo version of the piece

Face (1989/2004)

Face refers to the old composition WYSYG - What You See You Get (1989/2004) for light and computer music system

WYSYG is a new form of audiovisual performance. Lighting changes from the small desktop lamp are translated through the series of sensors attached to the head of performer. Each of them is working separately to control different elements of precomposed score stored in a computer system.

1. Time is controlled by the sensor in the mouth of performer
2. Orchestration/processing is controlled by the sensor on the neck
3. Sensors attached to the ears are controlling the space localization of the sound

Composition integrates two abstract energy: light and sound. Visual-gestural figures are translated directly to the musical phrases. Literary: What You See (Is What) You Get.

Follow Me (2004)

AMY KNOLES

Is based on samples of the travertine walls at the new Getty Center in Los Angeles that suggested to me a Gamelan tonality. While recording the walls many people passed by, this fit so well with the lyric written by Merrydawn Duckler for the feeling of being alone in a crowded room in "Sleeping with the Ambassador" my collaboration with Heidi Duckler's Collage Dance Theater, that I decided to combine the two for this piece, and for this performance add the vocal abilities of Marek Choloniewski to the mix.

Thanks to:

Andrew Pask at Cycling74, Shiang Lie, Damien Locke, Maureen Varis and Ming, Mirza, Reedhuan and Farid.

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INSTALLATION

CAT HOPE: HOMEFEAR 1-3 Oct • 12-6 pm • Room 3FA106, LASALLE-SIA
THE LEAGUE OF ELECTRONIC MUSICAL URBAN ROBOTS (LEMUR) 7 Oct • 6-9pm, 8 & 9 Oct • 12-6 pm • Room 3FA106, LASALLE-SIA

LASALLE-SIA NEW DIRECTIONS MUSIC FESTIVAL 2004

A month of performances, workshops and forums celebrating New Directions in Music from artists around the world. Innovative technologies increasingly permeate our lives – experience the work of some of the visionaries who are charting today's exciting and original paths using the latest in digital sound, video and interactive electronics. During the months of September and October, LASALLE-SIA will be hosting an array of cutting edge practitioners from Poland, Australia and USA, as well as showcasing the work of regional artists. Expect a stunning range of approaches to communication and expression. Listen, watch or join in and get into the thick of things in a month of thrilling adventures in New Directions Music Festival.

Lindsay Vickery, Programme Leader – Music LASALLE-SIA College of the Arts

SQUINT

SQUINT began as a collaboration between Amy Knoles and Lindsay Vickery focusing on the presentation of New Music with Video. The group focuses upon new visions of contemporary urban life through live music performed by Knoles, Vickery and stunning vocalist/cellist Melanie Robinson and video and images by acclaimed Australian artists Vikki Wilson and the *Tissue Culture and Art Group* and celebrated US artists Robert Longo (NYC) and Richard Hines (LA). An innovative highlight of *SQUINT* is the performance by dancer Danielle Micich in a MIBURI MIDI Jumpsuit manipulating interactive sound and video software designed by Vickery at Holland's STEIM studios. *SQUINT* has been resident at the University of Illinois, performed in California, Queensland and Western Australia and headlined the NWEAMO2004 Festival in Portland, Oregon and San Diego, California.

AMY KNOLES [Electronic Percussion/Voice/Composer] USA

Amy Knoles is a world-renowned percussionist who has headlined at major festivals throughout the world in the last two decades. She is also the Executive Director of one of the world's best-known and longest standing new music groups: the California *E.A.R. Unit*. A highly sought after collaborator, Knoles has worked with such diverse associates as The Los Angeles Philharmonic New Music Group, Kronos Quartet, John Cage, Basso Bongo, Don Preston, Frank Zappa, Morton Subotnick, Steve Reich, Tod Machover, Flea, The Paul Dresser Ensemble, Quincy Jones, Ensemble Modern, *The Bang On A Can All Stars* and many others. Recently she has been touring the work of Chinese composer Guo Wen Jing with the celebrated *Kronos String Quartet*. She has the recipient many major prizes and awards, among them: UNESCO International Prize for the Performing Arts (2000), ASCAP Foundation Composer-in-Residence (1996) and the 1999-2000 Individual Artist Fellowship Award from the City of Los Angeles Cultural Affairs Department. She has also received Composer-in-Residence Grant from the American Composers Forum (2002) and Lester Horton Award for Outstanding Achievement in Original Music for Dance (2001). Amy's most recent solo recordings are: *2x10x10x10+1 - Echograph 0101-2* and *Men in the Cities - Echograph 9801-2*. For further information, please visit www.amyknoles.com

DANIELLE MICICH [MIBURI/Choreographer] AUSTRALIA

A graduate from the Victorian College of the Arts (Bachelor of Dance), Danielle Micich also has a Graduate Diploma of Education (Hawthorn Institute of Education, Victoria). She was recently appointed Artistic Director of Western Australia's STEPS Youth Dance Company and has danced for Buzz Dance Theatre holding position as Assistant to the Artistic Director. Micich's dance and choreographic experience extends through many states of Australia where she has performed in Queensland, toured regional Victoria, Western Australia, Australian Choreographic Centre (ACT) and performed in Durban (RSA). As an independent artist Micich has created several solo pieces and has worked collaboratively with Shannon Bott, Paul O'Sullivan, Lindsay Vickery, Felicity Bott and Alice Cummins in performances around Perth. She has also received funding from ArtsWA to develop her interest in choreography specifically for film/video here in Perth and at ACT. Currently she is Associate Director of ArtRage's huge dance season CROSSFIRE.

MELANIE ROBINSON [Cello/Voice/Composer] AUSTRALIA

2002 WAAPA graduate Melanie Robinson has toured Australia, Europe, America and Japan both as solo artist and as ensemble member of *Wood*, *SQUINT*, *Myrtle and Gata Negra*. She was the winner of the Pauline Steel Memorial Prize for Solo Cello Performance, recipient of the 2003 ArtsWa Young Artist Fellowship and was also voted Best Female Instrumentalist in the West Australian Music Industry Awards in 2001 and 2002. Robinson has written and performed music for numerous WA theatre productions, works as an artist-in-residence in the far north of WA and performs with the WA Symphony Orchestra. She has produced and is releasing her first solo album this year.

LINDSAY VICKERY [Reeds/Composer/Interactives]

Lindsay Vickery is active as a composer and performer across Europe, USA and Asia. His music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera. He holds a Masters in Music degree from the University of Western Australia and is currently completing a PhD in New Media at Queensland University of Technology. Significant honours include a Sounds Australian Award (1989), Churchill Fellowship (1995) and a seeding Grant by the Australian Major Festivals Initiative (2001). He is also a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles throughout the world. He was a founding member of *Magnetic Pig*, *SQUINT* and *HEDKIKR* and has been a visiting artist at STEIM (NLD), HarvestWorks (NYC), the MATA Festival (NYC), CEMI (University of Northern Texas), University of Illinois, Kyoto Seika University, San Diego State University, the DC International Dance and Improv Festival (DC) and Rensselaer Polytechnic Institute (NY). Vickery was recently appointed Programme Leader – Music at LASALLE-SIA College of the Arts and is the director of the New Directions Music Festival. For more information, please visit <http://lindsayvickery.com>

WORKS PROGRAMME

Men in the Cities [1990]

Men in the Cities is Knoles' highly energized response to the work of artist Robert Longo first performed at an exhibition at the LA County Museum of Art in 1990. Knoles was instantly drawn to a series of pieces entitled *Men in the Cities* on a purely instinctive level, and after a closer look found out that there were many ways to interpret each work. In the series, the figures typify young urbanites who seem to be simultaneously animated and vital or struggling for survival. In deliberately omitting clear-cut causes for the figure's behavior, Longo provokes the viewer's desire to know or understand what is transpiring in these compelling pictures; we find ourselves wanting to supply missing details so we can understand the larger forces that control these figures. The interactive video component for *Men in the Cities* dynamically combines the nine drawings by Longo, allowing the dancer to mix in a manner that is stark and clear or overlay them into a dense montage – a visual analogy to the textural complexity of city life.

Stepping Stones [2003]

Stepping Stones is based on a native American poem about death and the acceptance of death in life. It centres around two differing sections through which instruments and voice weave their way. The dancer manipulates her own image on the screen behind her as she moves.

songs of [virtual] love and war [1998/2001]

The texts for songs of [virtual] love and war began as an experiment in intercutting lines from love texts by Neruda and Lorca with articles on virtual warfare training of troops during the 1991 Gulf War. The curious origin of these hybrid texts eventually led to an more specific exploration of the

Amy Knoles/Robert Longo

Melanie Robinson

Lindsay Vickery/Vikki Wilson

overly mediated nature of real and virtual relationships and their. Video Artist Vikki Wilson has transformed the work's rich imagery into a remarkable and mesmerising journey.

your sky is filled with billboards of the sky [2002]

Thematically, *your sky is filled with billboards of the sky* is a sibling work to *songs of [virtual] love and war* [1998]; perhaps a more abstract exploration of the same themes of identity in the context of a world increasingly comprised of simulated experiences. In this work, the performer exists in a loop in which she is called upon to respond authentically to an environment almost entirely under her own control. This piece was developed for performance at the Real, Electronic and Virtual Instruments (REV) festival at the Brisbane Powerhouse in 2002. At the centre of the work is the MIBURI-clad performer interactively controlling all sound and video from her movements (The MIBURI is a Jumpsuit fitted with electronic sensors - like wearing an electronic keyboard). The dancer's gestures are translated in real-time by the MIBURI's sensors to control all the musical elements and also 'mix' the video component including a 'live' camera feed of the performance itself. This second version of the work was developed in collaboration with Danielle Micich.

Lindsay Vickery

SQUINT [2000]

In *SQUINT* Amy Knoles, together with video Artist Richard Hines ponders the "Made in California" theme. As a young girl Amy discovered that if she squinted at the rector during the Sunday service she could see Christ. Although at the time her epiphany did not last long, she has found that in order to survive Los Angeles, she is needed to, from time to time, try to view things differently, transform them a bit. In *SQUINT* she narrows her eyes at the city and soundscapes of contemporary LA. A piece about not only blurring linearity, but also about the combinations of these unpredictable, constantly shifting lines creating something new, and the imaginings found in the cracks.

Amy Knoles/Richard Hines

TECHNOLOGY

Many of *SQUINT*'s works use Yamaha's MIBURI MIDI Jumpsuit coupled with the software MAX/MSP and Image/ine. The MIBURI was released commercially in 1994 by the Yamaha Company's Tokyo-based experimental division (Yamaha MIBURI Manual 1996). The MIBURI system comprises a vest with embedded flex-sensors, two handgrips, shoe inserts with pressure sensors, and a belt-worn signal distribution unit joined by a cable to a small synthesizer/MIDI converter. These features make the MIBURI extremely effective as a controller. The MIBURI's signals are turned into sound and images by the software MAX/MSP (sound) and Image/ine (image).

Links

- SQUINT (Australia) • <http://lvickery.waapa.ecu.edu.au/squint.html>
- SQUINT (USA) • <http://www.amyknoles.com/SquintPage.html>
- The MIBURI as a controller for Image/ine • <http://lvickery.waapa.ecu.edu.au/vicmibim.pdf>
- STEIM: Image/ine • www.image-ine.org
- Cycling74 Max/MSP • <http://www.cycling74.com/products/maxmsp.html>
- Tissue Culture & Art • <http://www.tca.uwa>

NEW DIRECTIONS MUSIC FESTIVAL 2004

PERFORMANCES

- | | | |
|-----------------|----------------|---|
| Natural Plastic | 12 Sep, 7.30pm | Esplanade Recital Studio
Esplanade – Theatres on the Bay |
|-----------------|----------------|---|

Natural Plastic	14 Sep, 1.10pm	Auditorium
– Dark & Light Zone		LASALLE-SIA
SQUINT – Stepping Stones	18 Sep, 7.30pm	Esplanade Recital Studio Esplanade – Theatres on the Bay
SQUINT – Other Planet	21 Sep, 1.10pm	Auditorium LASALLE-SIA
RoboSax	23 Sep, 7.30pm	Theatre Studio LASALLE-SIA
Timothy O'Dwyer – Sight and Sound of a Storm in Sky Country	30 Sep, 7.30 & 9pm	Earl Lu Gallery LASALLE-SIA
Cat Hope/Hearing Hill – My Other Half	2 Oct, 8.30pm	Plastique Kinetic Worms

FORUMS

Natural Plastic – The Making of Natural Plastic	10 Sep, 4pm	Room D302 LASALLE-SIA
Marek Choloniewski – Works in Progress	13 Sep, 6pm	Room D302 LASALLE-SIA
SQUINT – Lights Sound Action!	15 Sep, 6pm	Room D301 LASALLE-SIA
Lindsay Vickery – The RoboSax Series	22 Sep, 6pm	Room D301 LASALLE-SIA
Tim O'Dwyer – Creating Sight and Sound of a Storm in Sky Country	29 Sep, 6pm	Room D301 LASALLE-SIA
Cat Hope – DACS: The Development of an Interactive Garment	1 Oct, 6pm	Room 3FA106 LASALLE-SIA
Eric Singer – LEMUR: The League of Electronic Musical Urban Robots	7 Oct, 6pm	Room 3FA106 LASALLE-SIA
<u>INSTALLATION</u> Cat Hope – Homefear	1-3 Oct, 12-6 pm	Room 3FA106 LASALLE-SIA
Eric Singer – LEMUR: The League of Electronic Musical Urban Robots	8-9 Oct, 12-6pm	Room 3FA106 LASALLE-SIA

Venues

Esplanade – Theatres on the Bay
LASALLE-SIA College of the Arts

- 1 Esplanade Drive Singapore 038981
- 90 Goodman Road Singapore 439053

Plastique Kinetic Worms

• 61 Kerbau Road Singapore 219185

For enquiries, all ticketed and free bookings of performances and forums, kindly contact Santhiny at 6340 9183 or santhiny.g@lasallesia.edu.sg

LASALLE-SIA College of the Arts Singapore

VISION

In enabling Art, Design and Performance through education, research, publication, performance and exhibition of the highest quality from Foundation to PhD operating nationally and internationally as a University of the Arts whilst contributing to the Cultural Wealth of Singapore as the leading regional provider of Creativity.

Founded in 1984 by De La Salle brother, Brother Joseph McNally, LASALLE-SIA College of the Arts is, today, Asia Pacific's leading arts institution, producing award-winning artists in design, fine arts and performing arts each year.

LASALLE-SIA has a unique teaching philosophy that emphasises creativity. Students will be taught by experienced educators who are also practising professionals, and will work with invited international artists and performers, as well as participate in a dynamic programme of high-level exhibitions and performances. As the region's only integrated arts campus, students have the exceptional benefit of interdisciplinary interaction and a holistic approach to learning.

Offering comprehensive high-quality arts education in Singapore with a complete academic-creative path, LASALLE-SIA currently serves 1,500 students with the widest range of arts programmes in Singapore from Foundation to Master's Degree in practice-based arts. High-level research is also an important Academic and Creative activity at the College, making LASALLE-SIA the pioneer in many research initiatives with outcomes that include exhibitions, performances and publications. PhD programmes are planned to commence in the near future.

LASALLE-SIA received its Accredited Institution status granted by The Open University, UK's largest university, in March 2004. The institutional accreditation and degree validation by The Open University Validation Services (OUVS) is an independent stamp of approval of academic quality from an internationally-recognised accrediting body operating under a UK Royal Charter. Students completing degree programmes written and developed by LASALLE-SIA and validated by OUVS will receive a parchment jointly bearing the name and seal of LASALLE-SIA and The Open University, clearly identifying LASALLE-SIA as the provider and The Open University bringing validation equivalent to UK MA, BA(Hons) or DipHE (Diploma in Higher Education).

With a move to its new state-of-the-art city campus in 2006 and the College's dynamic goals, LASALLE-SIA is set to play a significant role in establishing Singapore as a global arts city and cultural centre in the Asia-Pacific Rim.

LASALLE-SIA College of the Arts is a non-profit, private educational institution. The College currently operates autonomously with financial support from the Singapore Ministry of Education (MOE). Singaporeans and Permanent Residents are eligible for subsidised fees with tuition grant from the MOE.*

*MOE conditions apply.

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Thanks to:

Shiang Lie, Damien Locke, Dr. Alan Lourens, Maureen Varis and Ming, Mirza, Reedhuan and Farid.

SQUINT's final Singapore Performance *Other Planet* will feature the works: you're not the only one and same river twice (Robinson) and *counting | shaking and other planet* (Vickery).

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Lindsay Vickery, Programme Leader – Music LASALLE-SIA College of the Arts

RoboSax

Jonathan Mustard's *RoboSax* series of works for computer and live performer explore elements of control between performer and machine. They are the protagonists in the drama or perhaps the dilemma of 20th/21st Century existence where the interaction of humans and machines (computers in particular) is ubiquitous and the question of which element in the equation has the control at any one time becomes ambiguous. *Robosax I* explores a situation where the computer has the upper hand, controlling the instrumental sound and issuing orders to the performer to follow. *Robosax III* is almost its polar opposite where the performer is in control of most of the musical parameters, but is faced with the arduous task of controlling not just his own instrument, but up to seven other virtual instruments at the same time. In *RoboSax IV*, the composer tries to solve the dilemmas of the earlier works by having both parties relinquish total control for partial control.

Lindsay Vickery's works for solo wind player and electronics explore interactivity from a different angle – that of non-linearity. They ask, what does it mean to be able to randomly access musical materials and how can a work that has no predetermined beginning middle or end create a meaningful (narrative?) experience for the audience.

JONATHAN MUSTARD [Composer]

Jonathan Mustard has worked as a freelance composer/musician for the last 17 years. He has gained a reputation as one of Australia's most innovative composers writing many works for mixed media, as well as more traditional instrumental and vocal pieces for concert and stage. He studied at the NSW conservatorium of music with teachers such as Martin Wesley-Smith, Warren Burt, Grahame Hair, Vincent Plush and Don Banks. He received the first Don Banks memorial prize for composition in 1981. He is regularly commissioned leading contemporary music and dance groups for new work and has been involved in the community arts scene since 1990. In 2002 Mustard performed with Barking Gecko Theatre for their Festival of Perth season of Sarena's Song, for which he wrote the music. He has collaborated since 2002 with well-known choreographer Chrissie Parrott to develop a repertoire of solo, duo, trio and ensemble dance works, most notably, the highly acclaimed full length dance work "Swimming the Luna Sea" and "Dis-Patch", a work for three dancers whose movement on stage manipulates sound and image in real time via Mustard's computer/video system. For more information, please visit http://www.soca.ecu.edu.au/students/masters/Jonathan_Mustard

LINDSAY VICKERY [Reeds/Composer/Interactives]

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San Diego State University, the Royal Conservatorium at The Hague (NLD) and the Rensselaer Polytechnic Institute (NY). He was a founding member of *Magnetic Pig*, *SQUINT* and *HEDKIKR* amongst others. He is also a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles throughout the world in festivals such as the ShangHai International Arts Festival, the MATA Festival (NYC), DC International Dance and Improv Festival, the NowNow Festival (Sydney), Whatismusic? (Melbourne), Scintilla Divina (Jena) as well as the Perth, Adelaide and Sydney International Festivals. Vickery was recently appointed Programme Leader – Music at LASALLE-SIA College of the Arts and is the director of the New Directions Music Festival. For more information, please visit <http://lindsayvickery.com>

WORKS PROGRAMME

Hey Jazz Fans! [2003] for alto saxophone and Max/MSP

Lindsay Vickery

Charlie Parker probably looms large in the lives of most saxophone players. His short but massive contribution has been a frequent source of inspiration in quite varied ways for my own works including *Savoy Trifle* (1988), *A-Synchronous Au-Privave* (1989), *Chase the Bird* (1991) and *entropology* (2002). *Hey Jazz Fans!* is the latest instalment. Many years ago a friend gave me a record called *Devil May Care* (or maybe I gave it to him and then 'borrowed' it back) of cheesy jazz songster and self-confessed hipster Bob Dorough. (Dorough's finest hour was singing the sycophantic *Nothing like you has ever been seen before* on Miles Davis' album *Sorcerer*.) One of the tracks on *Devil May Care* was a scat-style vocal version of Parker's *Yardbird Suite* featuring banal lyrics to every note of Parker's legendary solo from the LP *Bird Symbols*. I guess I always dreamed of some terrible revenge that could be exacted for this desecration and through the use of interactive software, I finally found a way. In *Hey Jazz Fans!* notes on the Alto Sax are mapped to bites of Dorough's *Yardbird*, allowing the live performer to trigger 30 or so chunks or Dorough at will. In effect just by playing the original Parker solo the performer can like a vengeful and caring devil, rip Dorough's version apart phrase by phrase.

RoboSax I [1991] for windcontroller, Max/MSP and TX81z Synthesizers

Jonathan Mustard

Robosax I (The Strathfield Massacre) was written in 1994 for Lindsay Vickery shortly after a gunman went on the rampage in one of Sydney's outer Western suburbs killing 13 people including himself and injuring many others. The piece reflects the arbitrariness and horror of the event through the eyes of a powerless observer – in this case the performer who is required to play from a list of verbal instructions without really knowing what is going to be the end result. The performer, plays a WX11 midi wind controller while a computer changes patches (sound complexes) on a synthesiser that can generate up to 32 notes for each note triggered by the performer, either simultaneously or one after another.

<as viewed from above> [2001] soprano saxophone and Max/MSP

Lindsay Vickery

<as viewed> was intended as a first step towards developing a structural model similar to memory. Essentially the patch, written in MAX/MSP 'listens' to the live performance as a trigger for proceeding through samples of a text. It can choose to replay and manipulate any line of text that has been previously chosen, but is constantly narrowing its own number of text choices. In effect the patch left to its own devices will choose to 'obsess' over - in this case repeating and deforming - an ever diminishing group of samples. The live performance 'distracts' this process and forces it to act upon new material until all of the samples have been exhausted.

RoboSax III [1996] for sop. sax and electronics, Max/MSP, MFC-10 and GM Synth

Jonathan Mustard

Robosax III was commissioned in 1996 by Lindsay Vickery with assistance from the West Australian Department for the Arts in an effort to create a similar work to *Robosax I* that did not rely on a particular type of synthesiser (thus making it more portable for other performers to play). To this end, the computer program MAX was used, as it has the advantage of being portable to any Macintosh computer without the necessity of having to own a copy of the program to run it and can be played using any Synthesiser that

supports "General MIDI" (an industry standard set of sounds). Ominously, while writing this work, Port Aurthur (in Tasmania) was the site of yet another horrific massacre by a crazed gunman.

Splice [2002] for soprano saxophone and Max/MSP

Lindsay Vickery

Splice employs synchronized live sampling of the soloist to impose a formal structure on a live improvisation. It is an example of an encoded 'meta-music' - that is a compositional map that is without contents until a live performer adds them. The soloist's sounds may be stretched, altered in pitch, echoed or even sunk only to re-emerge later - techniques similar for example to those found in a conventional sonata composition - except that they occur in real-time. *Splice* sculpts all sounds into the same structure regardless of whether they are melodic, noise or even silence, so though it may sound different each time it is always the same shape. *Splice* was premiered at the Concert Studio of the Queensland University of Technology.

RoboSax IV [2000] for alto saxophone and Max/MSP

Jonathan Mustard

In *RoboSax IV (The Arsonist)* I try to solve some of the problems of *Robosax III* by having both parties relinquish total control for partial control. So the computer and the performer have their own set of orders and the *sound* the performer makes has a controlling influence on the machine, rather than the performer needing five hands and feet to play all parts effectively. Each of the *Robosax* pieces get their subtitle from well-publicised tragedies such as Sydney's Strathfield Massacre, the Port Aurthur Massacre (which occurred while I was writing *Robosax III*) and the more recent Queensland Backpacker Hostel fire. The sound-world that each of these pieces inhabits owes some debt to the madness, irrationality, senselessness! of these events.

LASALLE-SIA - NEW DIRECTIONS MUSIC FESTIVAL 2004 PERFORMANCES

NATURAL PLASTIC 12 Sep • 7.30pm • Esplanade Recital Studio, Esplanade – Theatres on the bay

NATURAL PLASTIC - DARK & LIGHT ZONE 14 Sep • 1.10pm • Auditorium, LASALLE-SIA

SQUINT - STEPPING STONES 18 Sep • 7.30pm • Esplanade Recital Studio, Esplanade – Theatres on the bay

SQUINT - OTHER PLANET 21 Sep • 1.10pm • Auditorium, LASALLE-SIA

LINDSAY VICKERY - ROBOSAX 23 Sep • 7.30pm • Theatre Studio, LASALLE-SIA

TIMOTHY O'DWYER - SIGHT AND SOUND OF A STORM 30 Sep • 7.30 & 9pm • Earl Lu Gallery, LASALLE-SIA

CAT HOPE/HEARING HILL - MY OTHER HALF 2 Oct • 8.30pm • Plastique Kinetic Worms

PUBLIC LECTURES

NATURAL PLASTIC - THE MAKING OF NATURAL PLASTIC 10 Sep • 4pm • Room D302, LASALLE-SIA

MAREK CHOLONIEWSKI – WORKS IN PROGRESS 13 Sep • 6pm • Room D302, LASALLE-SIA

SQUINT – LIGHTS SOUND ACTION! 15 Sep • 6pm • Room D301, LASALLE-SIA

LINDSAY VICKERY - THE ROBOSAX SERIES 22 Sep • 6pm • Room D301, LASALLE-SIA

TIM O'DWYER – CREATING SIGHT AND SOUND OF A STORM IN SKY COUNTRY 29 Sep • 6pm • Room D301, LASALLE-SIA

DACS – THE DEVELOPMENT OF AN INTERACTIVE GARMENT 1 Oct • 6pm • Room 3FA106, LASALLE-SIA

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