

## VICTO cd058 MASAOKA ORCHESTRA

«WHAT IS THE DIFFERENCE BETWEEN STRIPPING AND PLAYING THE VIOLIN?»

1. 24,000 YEARS IS FOREVER (14'41")
2. WHAT IS THE DIFFERENCE BETWEEN STRIPPING AND PLAYING THE VIOLIN? (35'10")

Composition et direction d'orchestre MIYA MASAOKA  
Enregistré «LIVE» en 1995 (1) et 1997 (2) à San Francisco

### MASAOKA ORCHESTRA

GEORGES LEWIS: trombone  
KEI YAMASHITA: violon  
VIJAY IYER: violon  
CARLA KILSTEDT: violon  
MARK IZU: contrebasse, sho  
ANTHONY BROWN: percussion  
JEFF LUKAS: violoncelle  
GLEN HORIUCHI: shamisen  
JEFF SONG: bande  
HAFEZ MODIRZADEH: saxophones ténor et soprano,  
piccolo, ney, karna, gosheme  
FRANCIS WONG: saxophone ténor  
LEE YEN: saxophone ténor, hichiriki  
LIU QI-CHAO: sona, erhu  
JIM NORTON: basson, clarinette  
INDIA COOKE: violon  
LIBERTY ELLMAN: guitare électrique  
TREVOR DUNN: basse électrique  
TOYOJI TOMITA: trombone  
ELLIOT KAVEE: percussion, violoncelle  
THOMAS DAY: électroniques  
PATTY LIU: électroniques  
ROBBIE KAUKER: électroniques  
DJ MARIKO: tables tournantes  
SCIOBHAN BROOKS: voix



### MASAOKA ORCHESTRA

My impetus for founding this sixteen-piece orchestra was based on the desire to have a hybridized, inter-cultural, electronic-friendly, inter-media orchestra that could perform my compositions. In addition, I was developing specific techniques involving composition, improvisation, and conduction that involved the entire body in conducting, similar to the conducting methods of my Japanese Gagaku teacher. For example, I carved out the shape of a sine wave with one arm and with the other arm angled a square wave, signaling to the electronic musicians to generate white noise - which is sine and square waves together. Transitions from the string quartet to the grunge players could be sharp with edit-like transitions signaled in the conducting. All the while, the conducting would be performed using the fluidity of tai chi movements.

MIYA MASAOKA, January 1998