



# INSPIRALING

Telematic Jazz Explorations 2011



November 2, 2011 / Conrad Prebys Music Center / UCSD Dept of Music

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**Wednesdays@7**  
**Upcoming Concerts**

November 16  
Music from New York  
Palimpsest new music ensemble  
Directed by Aleck Karis

January 18  
Music for 18 Musicians  
Composer Steve Reich  
Featuring percussionists  
Steven Schick and David Cossin  
and clarinetist Evan Ziporyn

April 11  
Sitar master Kartik Seshadri

April 25  
Vocalist Susan Narucki  
with vocalist Philip Larson  
and pianist Aleck Karis

May 16  
Nicole Mitchell  
The Art of Improvisation

May 30  
June 1  
June 2  
Chamber Opera  
Viktor Ullman's  
The Kaiser of Atlantis

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Telematic Jazz Explorations 2011

Weds@7 Concert Series

November 2, 2011

*A concert of new music and integrated video conceived for the telematic medium featuring renowned improvisers performing together between San Diego and New York City. Telematic music is live performance via the internet by musicians in different geographic locations. This is the second concert event of the series Inspiring: Telematic Jazz Explorations.*

## UC San Diego

7 pm / PDT

Conrad Prebys Music Center

Experimental Theatre

## New York University

10 pm / EDT

Steinhardt School

Music Technology & Music Composition Programs

**New Flowers in Old Tracks** by Michael Dessen

**en-s(o)** by Sarah Weaver

**Nourishments** by Mark Dresser

## San Diego Ensemble

Nicole Mitchell, flute

Michael Dessen, trombone

Joshua White, piano

Mark Dresser, bass and conductor

## New York Ensemble

Jane Ira Bloom, soprano saxophone

Amir ElSaffar, trumpet

Oliver Lake, alto saxophone

Tomas Ulrich, cello

Ikue Mori, laptop

Sarah Weaver, conductor

## Video Artists

John Crawford

Sarah Jane Lapp

## Set Design

Victoria Petrovich

## Coordinators

Mark Dresser & Sarah Weaver

## Acknowledgements

Calit2, CRCA, Todd Margolis, Thomas DeFanti, Joseph Keefe, Santa Fe Art Institute,

Mary Judge, Diane Karp, Katie Avery, Santa Fe University of Art & Design/MOV Brad Wolfley, Dyami Caliri, UCSD Academic Senate. Robert Rowe, Tom Beyer, Jeff Bary,

Tom Woodring, Tyler Sawyer, Tim Bolstad, Tom Doczi, Einat Korman

## Technologists

### UCSD

Nick Patin, audio

Greg Surges, network

Mike Gao & Jessica Flores, video

### NYU

Chase Culpon, audio engineer

Sanya Monga, video

## Program Notes

### **New Flowers in Old Tracks**

One seed of inspiration for this composition is an isorhythmic motet titled "Nuper Rosarum Flores," which was composed by Guillaume Dufay for the 1436 consecration of the Florence cathedral. The music you'll hear tonight draws on both general principles and sonic details from that earlier work, but filters them through the languages of jazz and other creative, experimental musics of the past century, and also extends them into a telematic context. Many of us are now accustomed to the contradictions of telepresence, whether connecting via Skype with distant friends, or being moved by tweets in our living room that were sent moments earlier from a bloody uprising worlds away. Music can be a powerful tool for exploring such sensations of simultaneous intimacy and distance. Improvisers like the musicians you'll hear tonight dedicate their lives to cultivating a uniquely personal voice, yet they ultimately use it in concert with others in order to activate profoundly collective spaces. In that sense, the most important influence on this composition is this fantastic, intergenerational group of improvisers for whom it was written. I am very grateful for this opportunity and offer them all my deepest thanks.

### **en-s(o)**

The title en-s(o) references metaphors of 'enso' the Japanese word for "circle" and symbol associated with Zen, 'en' as translation in some languages to 'in', portal and lucidity in (o), and the motion of the title as deliverance into new balance and multidimensionality. For telematic music and the metaphor of the concert title 'inspiring', this relates on several levels. Particularly, 'enso' has many simultaneous symbolic layers such as wholeness and void, perfection and imperfection, strength and vulnerability. This relates to aspects of telematic music such as latency, the distance yet intimacy through the technology, and mixed reality states of internal, local, remote, and global. As a practice 'enso' may be drawn in one stroke, completing the circle or leaving an opening, exposing the character and expression of the artist at the time, which also relates to music improvisation. The concepts of portal and lucidity have physical implications such as ports in networks, and diverse spiritual associations. This also relates to the shared space, or 'real space' of the artistic medium. As a whole, the title is intended as an expression of the motion of the piece, into the (o).

The music incorporates elements such as pitch and pulse spectrums, generative nodal harmony with nodes as points of multiple intersections, pointillism, polyphony, call and response, multiplicity, impulse time, simultaneous planes, associative sounds such as water and cultural invocation, improvisation, and gestural processing with sections of one conductor for both sites and of two conductors to have simultaneous conducting in each location. The gestures are a combination of the gestural language Soundpainting, original gestures developed for the piece, and traditional conducting. The live video is based on spectral developments of a circle, designed to be a portal and an expression layer of the piece together with the music. The piece culminates in a generative circular synthesis in gesture, video, and music.

I thank the artists, technologists, and administrators in both locations, as well as the support of family and friends, who all make this concert possible in extraordinary ways. A special deep thanks to co-producer and collaborator Mark Dresser, as this inspiring continues.

## **Nourishments**

The multi-faceted metaphor of nourishment(s) resonates for me biologically, spiritually, playfully, seriously, locally, and globally. I originally conceived "Nourishments" as a collaborative opportunity to work with some of my favorite artists in disciplines including video, animation, culinary arts and, of course, music. I proposed the project to my collaborator and friend, the film maker and visual artist Sarah Jane Lapp, with whom I've worked since 2000. Rather than following a traditional trajectory of first making a film and then setting music to it, I wanted the music to inspire the visuals.

I began making telematic music on a regular basis in 2007. In addition to the reward of music in itself I've come to most appreciate the human dimension of interdisciplinary teamwork, collaborative will, and the extraordinary effort it takes to manifest this work on levels both personal and institutional. I give huge thanks to my UC team of collaborators - Michael Dessen, John Crawford, and Victoria Petrovich. Equally, I offer my deep gratitude to my co-producer and collaborator Sarah Weaver at New York University. As always my forever gratitude to Carol Del Signore.

## **Biographies**

Soprano saxophonist/composer **Jane Ira Bloom** is a pioneer in the use of live electronics and movement in jazz. Winner of the Guggenheim Fellowship in music composition, the Mary Lou Williams Jazz Award for lifetime service to jazz, Downbeat Critics Poll & Jazz Journalists Award for soprano saxophone and the Charlie Parker Fellowship for jazz innovation. She was the first musician commissioned by the NASA Art Program and has an asteroid named after her. She has recorded 13 albums of her music. A new jazz festival in Brooklyn featuring cutting edge woman artists was named in her honor (the 2009 Bloom Festival). Bloom is on the faculty of the New School for Jazz & Contemporary Music.  
<http://www.janeirabloom.com>

**John Crawford** is an intermedia artist, interactive performance director, technology developer and projection designer. Intersecting software with digital media and theatrical performance, he uses computers and video to create interactive environments, painterly animations and motion graphics for dance, theatre and music. He originated the Active Space concept in 1994 to describe his interactive performance systems that produce visuals and music in response to movement. As a professor of Dance and Media Arts at University of California, Irvine, he is a frequent participant in transdisciplinary research projects and multi-site telepresence events connecting performing arts and digital media practices with computer science and engineering. He founded the eMedia Studio,

a distributed arts collaboratory in the California Institute for Telecommunications and Information Technology (Calit2) at UC Irvine, where he leads the digital culture initiative. His work has been performed and exhibited across North America and in Asia, Europe and South America.  
<http://www.embodied.net>

**Michael Dessen** is a composer-improviser who performs on the slide trombone and computer. His music has been acclaimed by critics in numerous jazz and contemporary music publications, and recorded on labels such as Clean Feed, Cuneiform, and Circumvention. Current projects include his own electro-acoustic trio, the collective quartet Cosmologic, telematic collaborations, and solo performance on trombone and electronics. He teaches at the University of California, Irvine, where he co-founded a new MFA emphasis in Integrated Composition, Improvisation and Technology (ICIT).  
<http://www.mdessen.com/>

**Mark Dresser** is a renown bass player, improviser, composer, and interdisciplinary collaborator. He has recorded over one hundred thirty CDs including two solo CDs and a solo DVD. Besides leading his own trio and quintet his collective ensembles include Trio M and Mauger. For eighteen years he lived in New York City where he recorded and performed with Anthony Braxton, Ray Anderson, Jane Ira Bloom, Tim Berne, Anthony Davis, Dave Douglas, Osvaldo Golijov, Gerry Hemingway, Bob Osertag, Dawn Upshaw, John Zorn and many others. Extending the sonic and musical possibilities of the double bass through the use of unconventional amplification has been the core of his research. Since 2006 he has been actively involved in telematic performance which is live music making in multiple geographical locations via the internet. Notable performances include Deep Tones for Peace and ResoNations. In 2001 he was nominated for a Grammy. He is Professor of Music at University of California, San Diego.  
<http://www.mark-dresser.com/>

**Amir ElSaffar**, Iraqi-American trumpeter, santour player, vocalist, and composer, is on the forefront of a wave of musicians who are incorporating the traditional musical styles of their cultural backgrounds with modern sensibilities, blurring the lines and conventions that differentiate styles, toward a music that resonates human. Whether playing trumpet in a jazz context, or singing and playing santour in an Iraqi setting, ElSaffar brings a depth of emotion and authenticity to his music that has spoken to musicians and audiences globally. ElSaffar leads a collaborative quartet with tenor saxophonist Hafez Modirzadeh. Joining them are Mark Dresser on bass and Alex Cline on drums. This project moves beyond the realm of cross-cultural fusions into a musical language that encompasses cultures across geography and time into microtonal and non-metric realms. Their March, 2010 release, Radif Suite (Pi Recordings), has already received considerable acclaim, appearing on the New York Times Critic's Playlist, and receiving a prestigious CHOC from Jazzman magazine in France. This year, Amir received two commissions, one from the Jazz Gallery and Jerome Foundation, for the creation of a new work, called Within Between, which premiered in February. The second commission, from Chamber Music America, is for a new work for Two Rivers that will premiere in the fall. The Jerome foun-

dation also funded Amir's recent three-month trip to Azerbaijan, where he studied the mugham tradition with various singers, including Alim Qasimov.  
<http://www.amirelsaffar.com>

"It's all about choices," states modern Renaissance Man **Oliver Lake** to explain his expansive artistic vision. A co-founder of the internationally acclaimed World Saxophone Quartet with Hemphill, Hamiet Bluiett and David Murray in 1977 (and recently celebrating its 30th anniversary with an album of Jimi Hendrix pieces for Justin Time Records), Oliver continued to work with the WSQ and his own various groups – including the groundbreaking roots/reggae ensemble Jump Up – and collaborating with many notable choreographers, poets and a veritable Who's Who of the progressive jazz scene of the late 20th century, performing all over the U.S. as well as in Europe, Japan, the Middle East, Africa and Australia.  
<http://www.oliverlake.net/>

**Sarah Jane Lapp** has worked with film and visual art for the last two decades. Her experimental live action non-fiction films and hand-drawn India ink and gouache animations often connect labor, comic personae, and the religious imagination including "Chronicles of a Professional Eulogist" and "Chronicles of an Asthmatic Stripper" made with her long-time collaborator, the virtuoso contrabassist, Mark Dresser. Her work has been supported by Fulbright Commission, Rockefeller Foundation, MacDowell Colony, Artslink, Jerome Foundation, Alpert Award in the Arts, Ucross, Washington State, and the City of Seattle. Past exhibition venues include Aldrich Museum of Contemporary Art, British Film Institute, Kino Arsenal, the Film Society of Lincoln Center, Margaret Mead Film Festival, Pacific Film Archive, PBS, SXSW, Tacoma Art Museum, the Smithsonian, the Jewish Museum/New York, the Museum of Fine Art/Boston, Walker Art Center. Her most recent teaching appointments were at Wellesley and Harvard. Ms. Lapp made her images for Mark Dresser's "Nourishments" as an artist in residence at the Santa Fe Art Institute. She is represented by Katja Goldbeck-Hoerz, Gallery Extrana, Seventh Art Releasing, and Seattle Art Museum Gallery.  
<http://www.cinemagoat.com/>

Chicago Afrocentric singer/flutist/piccolo player **Nicole Mitchell** has been part of the area's jazz/experimental music scene since the early '90s. First lending her talents to other artist's projects (David Boykin, Ed Wilkerson), Mitchell issued her solo debut in 2001, titled Vision Quest, credited to Nicole Mitchell and Black Earth Ensemble. Joined on the recording by a host of other musicians (violinists Savoir Faire and Edith Yokley, bassist Darius Savage, plus percussionists Hamid Drake and Avreeayl Ra), Vision Quest received favorable reviews in the Chicago music press, as avant-jazz veteran (and fellow flutist) James Newton offered praise, saying that Newton "has produced new techniques that have not yet been heard from any other flutist." A year later, Afrika Rising arrived on Dreamtime Records. It was also credited to the Mitchell/Black Earth Ensemble combination, continuing her collaborations with the large Chicago-area ensemble.  
<http://www.allmusic.com/artist/nicole-mitchell-p512403>

**Ikue Mori** moved from her native city of Tokyo to New York in 1977. She started playing drums and soon formed the seminal NO WAVE band DNA, which enjoyed legendary cult status, while creating a new brand of radical rhythms and dissonant sounds. In 1998, she was invited to perform "One hundred Aspects of the Moon" as the soloist along with Zeena Parkins, and composer Fred Frith, commissioned by Roulette/Mary Flagler Cary Charitable Trust with Ensemble Modern. Ikue won the 1999 Distinctive Award for Prix Ars Electronics Digital Music. Commissioned by the KITCHEN ensemble, in 2000, "Aphorism" was awarded Civitella Ranieri Foundation Fellowship. The film piece, "In the Street" was commissioned in 2003 by RELACHE Ensemble and was premiere in Philadelphia. She was awarded Alphert/Ucross Residency in 2005 and received a Foundation for Contemporary Arts in 2006. Tate Modern commissioned the live sound track for Maya Deren's silent films. premiered in 2007. In 2008, she presented five on-going projects at Japan Society in NYC. Her current collaborations include MEPHISTA with Sylvie Courvoisier and Susie Ibarra, as well as projects with Kim Gordon, PHANTOM ORCHARD with Zeena Parkins, and various projects with John Zorn and John Zorn's Electric Masad.  
<http://www.ikuemori.com/>

**Victoria Petrovich**, Head of Design Faculty at UC San Diego, Theatre and Dance, has designed Cinderella-Cendrillon and Paradise for the Worried for Music-Theatre-Group, their co-production of The Griffin & the Minor Cannon with Playwrights Horizons; Scapin with Bill Irwin at the Roundabout and Seattle Repertory theaters; Juniper Tree at Minnesota Opera; Journey to Cordoba for Los Angeles Opera; Bandido at the Mark Taper Forum and many of their PLAY touring productions; Culture Clashes' The Mission at La Jolla Playhouse; The Women, Burning Patience, Latinologues, Corridos Remix, at San Diego Repertory; The Theory of Everything at Singapore Repertory,; Lips Together, Teeth Apart at South Coast Repertory,; Passion, Golden Child and Imelda at East West Players in Los Angeles; The Snow Leopard and The Last Five Years for Nautilus Music-Theatre in Minneapolis,; La Pastorela and La Virgen del Tepeyac, annual pageants with El Teatro Campesino, where she established her roots in theater. She collaborates with lighting designer José Lopez on large exterior architectural video projections for Dia de los Muertos at Hollywood Forever, and is developing a theatre-game project for Titus Andronicus with 3D artist Linda Sellheim.

<http://theatre.ucsd.edu/people/faculty/VictoriaPetrovich/>

Cellist-composer **Tomas Ulrich** received music degrees from Boston University and the Manhattan School of music. Mr. Ulrich has performed and recorded with diverse artists such as Anthony Davis, Joe Lovano, Gerry Hemingway, Derek Bailey, Anthony Braxton, Simon Shaheen, Herb Robertson, Dominic Duval, Ben Allison, Kevin Norton, Ted Nash, Uri Caine, Dave Douglas, Mark Whitecage, Mark Feldman, Jason Hwang, Gregor Huebner, Ivo Perelman, Dom Minasi and Ken Filiano. He is also a member of the Diller-Quaile String Quartet, which premiered his Quintet for Trumpet and Strings (featuring guest soloist Herb Robertson). He has written music for theater, film, and instrumental performance and has concertized in Europe, Japan, South America, Canada, and throughout the United States. Mr. Ulrich can be heard on more than sixty CDs in a wide variety of musical styles and settings. <http://www.allaboutjazz.com/php/musician.php?id=15347>

**Sarah Weaver** is a New York-based composer, conductor, researcher, technologist, and producer working internationally as a specialist in telematic music. Recent telematic projects include "Telematic Transform Music" with renowned musicians in five North American locations; "Inspiring 2010: Telematic Jazz Explorantios" in New York and San Diego, composers Mark Dresser, Gerry Hemingway, Oliver Lake, and Weaver; "ResoNations 2010: An International Telematic Music Concert for Peace", at United Nations Headquarters in New York, China, Korea, United Arab Emirates, composers Yoon-Jeong Heo, Min Xiao-Fen, and Weaver; "ResoNations 2009: An International Telematic Music Concert for Peace", at United Nations Headquarters in New York, San Diego, Canada, Belfast, and Korea, composers Chris Chafe, Mark Dresser and Weaver, Jun Kim, and Pedro Rebelo; and "Deep Tones for Peace", at Jerusalem and New York, ensemble composers Mark Dresser and Weaver, JC Jones, Barre Phillips, and William Parker. Weaver is Music and Technology Advisor for Arts for Peace of UN-NGO WAFUNIF, on the advisory board of International Society for Improvised Music, and teaches the NYU Global Telematic Music Ensemble at New York University.

<http://www.sarahweaver.org>

Pianist **Joshua White** is a remarkably gifted young jazz performer, classical pianist, and composer. He began formal piano training at the age of seven and became the organist and pianist for the Encanto Southern Baptist Church by age 10. Recently, Joshua won second place honors at the 2011 Thelonious Monk International Jazz Piano Competition in Washington D.C.

<http://www.facebook.com/JoshuaWhite.MusicPage>



A black and white photograph of the San Diego skyline at night, with city lights reflecting on the water in the foreground. The skyline includes several prominent skyscrapers, some with illuminated windows and signs.

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