



Telematic Music

Virtual Tour: **A Reduced Carbon-footprint Concert Series**

April 5 - 7, 2013

CPMC Experimental Theater

Virtual Tour: A Reduced Carbon Footprint Concert Series

April 5-7: San Diego, Core Group

Mark Dresser - bass, composition
Michael Dessen - trombone, composition
Myra Melford - piano
Nicole Mitchell - flute, composition
Trevor Henthorn - technical director
Josef Kucera - technical consultant
Antonio Estrada and Andrew Johnson - local audio
Isaac Garcia-Muñoz - network audio
Michael Ricca - audio recording
Daniel Ross - assistant recording
Yeung-ping Chen - network video
Kyle Johnson and Ash Smith - documentation video
Jennifer Bewerse - Promotion Design

April 5: Amherst, MA: Amherst College 7pm PDT / 10pm EDT

Marty Ehrlich - woodwinds, composition
Jason Robinson - woodwinds, composition
Bob Weiner - drums
Ross Karre and company - video
Mark Santolucito - production assistant, audio networking
Joshua Baum - production assistant, video networking
Dan Richardson - sound engineer
Rob Ansaldo - networking assistance
Sara Leonard - lighting

April 6:
Zurich, Switzerland: Institute of Computer Music and Technology, ICST
Noon PDT / 9pm CET

Gerry Hemingway - percussion, composition
Matthias Ziegler - flutes, composition
Johannes Schütt - network director
Joel Di Giovanni and Benjamin Burger - video direction

April 7:
Stony Brook, NY: Stony Brook University,
Simons Center for Geometry and Physics,
Consortium for Digital Arts, Culture, and Technology (cDACT)
4pm PDT / 7pm EDT

Sarah Weaver - composer/conductor
Jane Ira Bloom - soprano sax
Ray Anderson - trombone
Min Xiao-Fen - pipa, voice
Matt Wilson - drumset
Doug Van Nort - laptop
Kevin Schinostock - live audio, audio recording
Derek Kwan - network audio
Timothy Vallier, network video
Ross Karre and company - live video, network video
Jeanette Oi-Suk Yew - lighting
Dan Weymouth - director, cDACT
Elyce Winters - chief administrative officer, simons center

Co-directors of Virtual Tour - Mark Dresser and Michael Dessen
Amherst site director - Jason Robinson
Stonybrook site director - Sarah Weaver
Zurich site director - Matthias Ziegler

On April 5, 6 and 7, 2013, a quartet of internationally renowned composer-improvisers and UC faculty – Mark Dresser, Nicole Mitchell, Myra Melford and Michael Dessen – will perform an unprecedented “virtual tour” of new music conceived for world-class improvisers performing together in different geographical locations via Internet2. Taking advantage of high bandwidth networks available only at research and educational institutions, these concerts will feature virtuoso performers performing together across thousands of miles with lifelike, uncompressed audio and minimal time delays and HD video, setting a new standard for music making on the telematic stage.

Telematic music is live performance via the internet by musicians in different geographic locations. With the core group performing each night at the University of California San Diego’s Conrad Prebys Music Center Theater, the collaborative partners include a diverse lineup of outstanding improvisers and composers: Jason Robinson, Marty Ehrlich and Bob Weiner at Amherst College on April 5; Matthias Ziegler and Gerry Hemingway at the Institute for Computer Music and Sound Technology (ICST) in Zurich on April 6; and Sarah Weaver, Jane Ira Bloom, Ray Anderson, Min Xiao Fen and Matt Wilson at the Simons Center for Geometry and Physics, Consortium for Digital Arts, Culture, and Technology (cDACT) at Stony Brook University in New York on April 7.

This Virtual Tour builds upon years of collaborative exploration into the artistic potential of telematics for improvisers performing simultaneously in different cities and even continents. Co-directors and UC Professors Mark Dresser and Michael Dessen, along with Sarah Weaver and Jason Robinson, have been leading innovators in the field of networked jazz and improvised music. This project represents an important step forward: a “virtual tour” in which a core group at UC San Diego will perform a series of concerts with other ensembles and live audiences in different cities each night. The tour will feature premieres of new works created specifically for the telematic stage, with compositions by Mark Dresser, Michael Dessen, Nicole Mitchell, Jason Robinson, Marty Ehrlich, Gerry Hemingway, Matthias Ziegler and Sarah Weaver.

This virtual tour format also enables the musician to mine the environmental benefits of networking technologies. By rehearsing via the internet over a period of many months, the musicians will develop a body of music that would normally require multiple flights, saving thousands of dollars, scores of travel hours, and much fossil fuel.

Collaboration has always been central to jazz traditions, and telematics offers possibilities for extending collective models of music making in exciting, new ways. Just as recording technology transformed jazz in the early 20th century by allowing improvisations to be captured and shared outside of local regions, 21st century networking technologies now provide options for collaboration that have never before existed in the history of music. Featuring an array of renowned musicians and building upon years of experience in networked performance, Virtual Tour promises to be a powerful and unique concert series that sets a new precedent for music making.

Amherst Concert

program order:

<i>Mr. Not-So TC</i>	Mark Dresser (2013)
<i>for instance, today</i>	Michael Dessen (2013)
<i>The Story of My Anxiety</i>	Marty Ehrlich (2013)
<i>God's Bits of Wood</i>	Nicole Mitchell (2013)
<i>noema</i>	Jason Robinson (2013)

Mr. Not-So TC (2013)

By Mark Dresser

Mr. Not-So TC comes from a fragment of *Mr. PC* the well known blues tune composed by the seminal jazz saxophonist John Coltrane dedicated to the influential bass player Paul Chambers. *Mr Not-So TC* is both a nod to the Coltrane tune as well as the expression, "PC." But in this case, it's not political correctness at stake, but rather, "temporal correctness," therefore TC. With 3000 miles distance between San Diego and Amherst there is $\frac{1}{4}$ to $\frac{1}{2}$ second delay making true synchrony, an illusion. The hope of the piece is to both create the illusion of synchrony, as well as highlight rhythmic multiplicity of several temporal layers in a tuneful and harmonically direct ostinato based structure.

for instance, today

By Michael Dessen

for instance, today is a variation form with a telematic twist. It take the same set of musical materials through a wide terrain, and extends this idea of variation to the possibilities of the co-located stage itself. At the distances we are experiencing in this concert, even with very high bandwidth, there is a small but perceptible amount of audio delay, a tangible expression of the physical distance between us. Some parts of this piece are composed to elipse this latency by creating sensations of synchrony through loosely defined pulse feels, or through moments of sonic intimacy with no explicit pulse at all. But in other sections, the music embraces that feeling of distance, and uses it to create a kind of simultaneous variation across the two locations: At one site, the musicians lock in tight synchrony with what they hear coming from their remote collaborators, articulating a composite polyrhythmic texture with clarity; at the other site, where their sounds arrive slightly delayed, the effect is more malleable, shifting, and multilayered, but is designed so that it can still have a strong sense of overall rhythmic flow and counterpoint.

Another level of variation at work here is that we're performing three different arrangements of this composition during the Virtual Tour, and each performance will be unique because of the individuals involved. I wanted to build a piece that my fantastic collaborators at all the sites would enjoy playing, and that would be open enough at times for each of them to share their unique sonic presence. Many sections of music will sound very different from one night to the next, because each of the non-CA improvisers will find his or her own way into the materials, and because the California-based musicians will respond differently in turn.

The title of this composition is a line from a poem by Amanda Nadelberg called *another interpretation*.

God's Bits of Wood

By Nicole Mitchell

Bits of Wood is purposely clunky and quirky, as I wanted to explore the idea that some things are not refined or seamless (like the telematic process itself!), so why not celebrate it with a little humour? Why not expose our vulnerabilities and raw but earnest efforts to develop new things that we haven't yet mastered? The title is inspired by a book by Senegalese writer and filmmaker Ousmane Sembene. *Bits of Wood* can be molded into anything, or can be left to remake the earth itself. I wanted to feature Marty Ehrlich and Jason Robinson on saxophones.

noema

By Jason Robinson

A concept drawn from philosopher Edmund Husserl, noema refers to the perceptual content of our moment-to-moment experiences. I'm drawn to the ways that intention and object become one in our perceptions of the continuity of time and within the nuanced microtimings of groove. Shifting illusions of synchronicity push at these processes.

Zurich Concert

program order:

<i>3 Stories</i>	Gerry Hemingway
<i>Between Walls</i>	Nicole Mitchell
<i>Sub Tele Toning</i>	Mark Dresser
<i>Buffered Fragments</i>	Matthias Ziegler
<i>For Instance Today</i>	Mark Dessen

Three Stories

By Gerry Hemingway

This work, specifically designed for the Telematic medium of performance, and for the distinct players who will be performing the work this evening, is focused on various relationships of narrative to music and form. The work is structured into eight consecutive sections beginning with a prologue, followed by a short story which is read aloud by one of the musicians followed by an instrumental piece of roughly the same length. This read aloud story followed by an instrumental piece is repeated 2 more times and the composition concludes with an epilogue.

For the prologue and epilogue I have created two short films which serve as the main focal point in these sections. The music and the film combined creates a setting, a sense of place, as well as a visual and auditory reflection of the underlying themes of the stories. After the prologue, the first story is read (in this case by Myra Melford) and after each spoken sentence the story is continued by an improvised musical "sentence" from an instrumentalist, in this case Michael Dessen on trombone. The other four players improvise a musical background (like a soundtrack) to the foreground of the story.

This then transitions into the first of three musical pieces which are intended to function in a more abstract way as stories unto themselves, perhaps reflecting the previous story or telling another.

The musical pieces are also constructed in a kind of classical sequencing of tempo (adagio, largo, presto) and utilize a polyrhythmic base over which various forms melodic exposition are employed. In designing the piece in consideration of the technical characteristics of this medium, I always instrumentally paired one of three functions that are in each section. First there is the pulse - meaning the material which everything else that is written relates to, is played first by two musicians "locally." In the first piece that is myself and Matthias Ziegler. Then a polyrhythmic layer is added, and then the melodic or linear material is added to this rhythmic base.

So that you can follow who is doing what as the piece progresses, the second story is read by myself and the instrumentalist who I alternate sentences with is Matthias Ziegler. This is followed by the 2nd instrumental piece. The third story is read by Nicolle Mitchell, and the instrumentalist is Mark Dresser and this story.

The work is in homage to the filmmaker, photographer, and writer Chris Marker, who is most well known for his 1962 film, *La Jetée*. His sensibility about memory, time and place has been highly influential to my work.

Between Walls

By Nicole Mitchell

In *Between Walls*, I imagined the merging of two worlds. To look at what seems a video, or a movie and to realize it's a window to another actual, tangible place, is not easy to grock. The sounds coming through the system are not recorded, but living sounds that connect and interact with the ones we make in our location. So the music itself, is it really in San Diego or in Zurich? In both or neither? I imagine that where we make the connection, where the music really comes together is between walls, and somewhere not physical at all, but in our collective mind.

SubTeleToning

By Mark Dresser

Conceived for these musicians and telematic medium this work is centered around the exchanging of three core resonant textures whose metaphors subharmonic underwater undulations, hocketng steel drum choir, and ghost melody are the center pieces of this structure. Imbedded into the beginning and the coda is "Raviji" dedicated to the memory of the great Ravi Shankar.

Buffered Fragments

By Matthias Ziegler

The piece is a musical conversation over the distance of 12'000 kilometers, where musical interventions from distance decide on the development of the local musical structure.

After the first intervention from distance, which leads to a complete change of sites (from ZH to SD), more and more smaller groups of instruments bridge the gap between the two locations until the two rooms overlap completely and the audience at both venues forgets about being between two sites. Despite of the different buffered fragments, which are "unzipped" at the opposite venue, the composition is one 12-15 minutes piece of music which develops seamless from a duo to a sextet.

for instance, today

By Michael Dessen

See same program notes listed under Amherst concert

Stony Brook Concert

Concert order for Stony Brook will be announced from the stage.

Universal Synchrony Music: Volume 1

By Sarah Weaver

Universal Synchrony Music: Volume 1 (USM) is conceived as the first volume of a multi-year telematic music project involving cosmic interaction, approaching the telematic medium from the musical, technological, and metaphorical standpoint of synchrony. Synchrony is defined as perception of simultaneity of distributed time and space components. For Volume 1, NASA ArtSpace and the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University connected USM to the NASA Kepler Mission. The piece utilizes NASA data streams from Jon Jenkins at the Kepler Mission including variable stars in deep space 1000-3000 light years away, sonified by Doug Van Nort specifically for this score, as an ongoing “cosmic stream” component. The score contains musical concepts for the renowned telematic ensemble musicians, involving music notation, text notation, improvisation, and gesture. Metaphors such as spectrum, emanation, habitation, orbit alignments, pulsars, waver, gravity, vacuum, debris, oscillation, multiplicity, dimensionality, and the deep field, translated into musical materials in the score, illuminate deep musical resultants including interaction and harmonization with cosmic sounds, creating perception of synchrony across local and extreme distances, exploring the nature of closeness and distance beyond physical characteristics, the nature of sound in a vacuum, and cultural and human levels of synchrony.

Program Note from Jon M. Jenkins, Analysis Lead for the NASA Kepler Mission, Senior Research Scientist, SETI Institute, NASA Ames Research Center:

NASA's Kepler telescope vaulted into the heavens 4 years ago on a mission to discover rocky worlds orbiting Sun-like stars in the habitable zone, that range of distances for which liquid water would pool on the surface of an Earth-like planet. Kepler peers at a patch on the sky nearly continuously, collecting outrageously precise measurements of the brightness of each of its 160,000+ target stars every half hour. Kepler's science data are downloaded once a month using the Ka-band link at a maximum data transfer rate of approximately 550 Kbps through NASA's Deep Space Network. Our stars lie in the constellation of Cygnus, the swan, known as the “northern cross” and also is traversed by one side of the “summer triangle” formed by the stars Deneb, Vega and Altair. The light from Kepler's stars takes typically from 1000 to 3000 light years to travel to the Earth. Never before have astronomers had the ability to examine the behavior of stars across a wide spectrum of types with such precision over such a long and continuously sampled data set. The difference between Kepler and ground-based and earlier space photometers is the difference between swimming over a coral reef without goggles or a mask, and scuba diving over the same reef. Not only can the scuba diver see each and every spot and stripe and color, but she can also hear the clicking, whistling and other noises the fish and sea life make. Likewise, because Kepler must be able to measure a change in brightness of only 100 parts per million in order to detect the weak signature of an Earth-size planet crossing in front of its sun, Kepler reveals the brightness variations due to a broad range of natural processes taking place inside of the stars it's observing. Solar-like stars ring like bells with the tones determined by the age, size and interior structure of the star. These acoustic oscillations change the shape of the star, much like the way a jello dessert jiggles when it's turned out of its mold, and this in turn makes the apparent brightness of the star change in time with the oscillations. Still other stars' atmospheres are essentially exploding every 12 hours, changing their brightness by more than a factor of 2 over a few hours. Binary stars in highly elliptical orbits pulsate and drive oscillations in each other as their gravity elongates one another during their close approaches. Stars have never been seen this well before, and they've never sounded better.

for instance, today

By Michael Dessen

See same program notes listed under Amherst concert.

SubTeleToning

By Mark Dresser

See same program notes listed under Zurich concert.

Telepathology

By Nicole Mitchell

In 2012, I experienced my first telematic performance and the presence of Jane Ira Bloom, Oliver Lake, Ikue Mori and the conducting of Sarah Weaver penetrated right through the system from New York into my psyche. It was unbelievable to me that while playing at UCSD with Mark Dresser, Joshua White and Michael Dessen, my ears felt these other musicians interacting with us in real time and yet they were not physically there. I could close my eyes and be tricked. In light of the efforts of mad complexity that makes this possible, I composed Telepathology, which expresses a bit of playfulness surrounding the frustrations of technology and the bending of minds to make music cohesive while binding from two or more locations. I also see it as a special opportunity to feature the brilliant work of pianist Myra Melford.

 MUSICIANS
SAN DIEGO, CALIFORNIA ENSEMBLE:**Nicole Mitchell, flutes/composition**

Creative flutist, composer and Doris Duke artist Nicole Mitchell composes for contemporary ensembles (incorporating improvisation and a wide aesthetic expression), and is an Assistant Professor of Music of the Integrated Composition Improvisation and Technology Program at University of California Irvine.

www.nicolemitchell.com

Myra Melford, piano

Bay Area-based pianist, composer and bandleader Myra Melford is the winner of the 2012 Alpert Award in the Arts for Music, an esteemed veteran of the international creative music community, and an Associate Professor of contemporary improvised music at the University of California, Berkeley.

www.myramelford.com

Mark Dresser, bass/composition

Mark Dresser is an internationally renowned contrabassist, improviser, composer, interdisciplinary collaborator and Professor of Music at University of California, San Diego.

www.mark-dresser.com

Michael Dessen, trombone/composition

Composer and trombonist Michael Dessen creates music for improvisers, explores technologies such as telematic performance, live electronics, and networked scores, and is a faculty member in Integrated Composition, Improvisation and Technology at the University of California, Irvine.

www.mdessen.com

STONY BROOK, NEW YORK ENSEMBLE:

Jane Ira Bloom, soprano saxophone

Jane Ira Bloom is a soprano saxophonist/composer, pioneer in usage of live electronics and movement in jazz, and named Soprano Saxophone of the Year in 2012 for the sixth time by the Jazz Journalists Association.

www.janeirabloom.com

Min Xiao-Fen, pipa and voice

Min Xiao-Fen is a Chinese pipa player/vocalist/composer internationally recognized for her work in traditional Chinese music, contemporary classical music, experimental jazz, and introducing the pipa to composers and audiences globally.

www.bluepipa.org

Ray Anderson, trombone

Ray Anderson is a seminal trombonist/composer bridging swing, bop, free jazz, blues, gospel, and New Orleans funk styles, named five straight years as Best Trombonist in the *DownBeat* Critics Poll.

Matt Wilson, drumset

Matt Wilson is a New York-based jazz drummer/composer, Grammy nominee, featured on the covers of both *DownBeat* and *Jazz Times* in 2009, and for five consecutive years was named the #1 Rising Star Drummer in the *DownBeat* Critics Poll.

www.mattwilsonjazz.com

Sarah Weaver, conductor/composition

Sarah Weaver is a New York-based composer/conductor/technologist, internationally recognized at the forefront of localized and telematic experimental large ensembles works, and in music for peace projects with the United Nations.

www.sarahweaver.org

Doug Van Nort, laptop

Doug Van Nort is a computer performer/composer/researcher, working in creation of improvising and interactive machine systems, telematic music, laptop ensemble, multi-channel works, and featured in the International Computer Music Association.

www.music.mcgill.ca/~doug/

ZURICH, SWITZERLAND ENSEMBLE:**Matthias Ziegler, flutes/composition**

Matthias Ziegler, a professor of flute at the Zurich University of Arts and a co-founder of the Collegium Novum Zurich, is committed to traditional flute literature as well as contemporary and improvised music, and in the search for new sounds has broadened the flute's expressive potential partly by putting microphones inside the contrabass flute and by developing new playing techniques.

www.matthias-ziegler.ch

Gerry Hemingway, drums/composition

Gerry Hemingway is a composer, improviser, percussionist, educator, sound and visual artist who, since 1974, has been actively creating and producing music for solo, small ensemble, chamber and orchestral settings, and currently teaches at the Hochschule Luzern in Switzerland.

www.gerryhemingway.com

AMHERST, MASSACHUSETTS ENSEMBLE:**Marty Ehrlich, alto saxophone and clarinets/composition**

Marty Ehrlich is a multi-instrumentalist and composer who began performing with the Human Arts Ensemble in St. Louis in 1970, and has strived to understand that ideal up to the music we will make tonight.

www.martyehrich.com

Jason, Robinson, saxophones/composition

American saxophonist, composer and scholar Jason Robinson (Assistant Professor, Amherst College) is a celebrated and distinctive voice in a new generation of creative musicians equally interested in improvisation and composition, acoustic music and electronics, tradition and experimentalism.

www.jasonrobinson.com

Bob Weiner, drums

Drummer and percussionist Bob Weiner has toured and performed with Harry Belafonte, Itzhak Perlman, Betty Buckley, Jon Lucien, Dianne Reeves, Andy Statman, Rebecca Paris, Kenny Werner, Bob Moses and many others, teaches drums and percussion, and has co-authored two books on Afro-Cuban and Brazilian rhythms.

Virtual Tour:
A Reduced Carbon footprint Concert Series
(2013)

April 5th - 7th, 2013
CPMC Theater

CONTACT US

FOR INFORMATION ABOUT UPCOMING CONCERTS

Music Box Office: (858) 534-3448 • <http://music.ucsd.edu/concerts>

Audience members are reminded to please silence all phones and noise generating devices before the performance.
As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the hall.
The CPMC Theater is a nonsmoking facility.
