

ABOUT

KaiBorg explores the intersections of cutting-edge computer music and contemporary improvisation. Employing custom signal processing techniques and hardware mapping strategies, the musicians perform on “hybrid instruments” that extend their acoustic sonic palettes and afford new spatialization opportunities, all without sacrificing the sense of intimacy and speed of interaction required in improvised settings. The duo released its first compact disc entitled *Harvesting Metadata* on the pfMENTUM label, and a second compact disc will be issued soon. KaiBorg has performed throughout California and in Sweden and The Netherlands.

KaiBorg’s music has been described as “a surging sonic kaleidoscope” (*San Diego Union Tribune*) filled with “strange sounds and odd surprises” (*Babysue*) that “alternately overwhelm the senses and gives pause for contemplation” (*GappleGate Review*); “quite cosmic, yet never indulgent” (*Downtown Music Gallery*).

Kronomorfic, co-led by saxophonist David Borgo and drummer Paul Pellegrin, is an ensemble dedicated to the exploration of polymetric time. The music is innovative yet surprisingly approachable. The compositions explore multi-layered rhythmic phrases (e.g., 3:4:5, 3:5:7, 6:7:9, 8:12:15, 7:11, 9:13, 11:18) using interlocking melodies that evolve through rhythmic modulations and individual and collective improvisations, but in the end the music grooves, the melodies linger, and the solos burn. The ensemble’s first album, *Micro Temporal Infundibula*, was released in 2010 on pfMENTUM Records. The second installment, *Entangled*, was released in 2014 on OA2 Records.

“Kronomorfic synthesizes the ancient to the future—utilizing very complex rhythmic strategies as the unifier” (*AllAboutJazz*). The group’s music “engages both brain and viscera” (*NBC San Diego*), with “times changing faster than a transcontinental flight” (*Jazz Weekly*). Kronomorfic’s albums have been described as “forward thinking, cutting edge, yet wildly accessible” (*Bop-N-Jazz*) and “seriously made music that is seriously fun to hear” (*San Diego Union Tribune*), even if “locating the ‘one’ can be a harder mission than finding a parking space on Black Friday” (*NBC San Diego*).

for more information, please visit:

kronomorfic.com
kaiborg.com
davidborgo.com

UC San Diego
Division of Arts & Humanities

Many thanks to the wonderful musicians performing tonight and to all the musicians who have worked on this music over the years. A special thanks to my musical collaborators Paul Pellegrin and Jeff Kaiser, without whom these projects would not have been realized.

Event Manager: Antonio Estrada

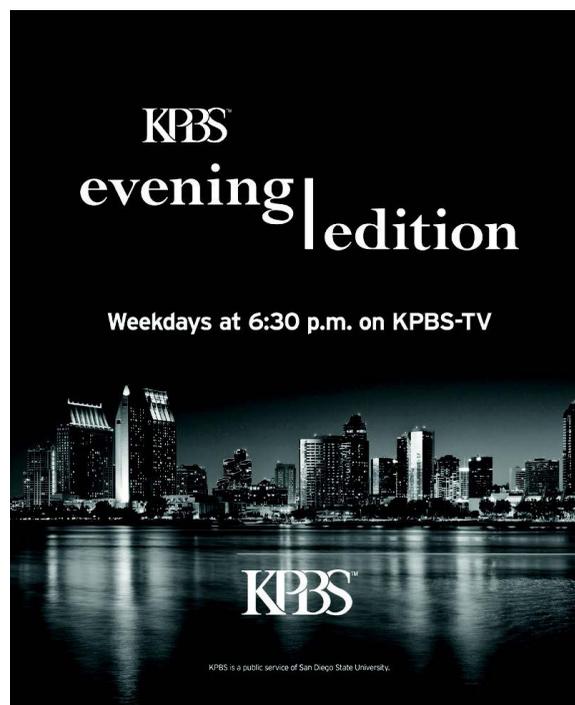
Stage Crew: Victoria Harris, Reina Iishi, Mikhaila Powers,
Gigi Yip

Audience Services Manager: Chelsea Largoza

Box Office Lead: Kimberly Vazquez

Front of House Crew: Brian Covarrubias, Diego Gomes, Reina Iishi, Cindy Salmeron

Recording Engineer: Dan McFarland



CONTACT US

For information on upcoming concerts:

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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 Conrad Prebys Music Center is a non-smoking facility.

WEDNESDAYS @ 7



UC SAN DIEGO
DEPARTMENT OF MUSIC

DAVID BORGÓ presents
KAIBORG and
KRONOMORFIC

MAY 20, 2015 7PM
CONRAD PREBYS CONCERT HALL

PROGRAM

David Borgo presents KaiBorg and Kronomorfic

KaiBorg

David Borgo - soprano saxophone, live electronic processing
Jeff Kaiser - quartertone trumpet, live electronic processing

Kronomorfic

David Borgo - soprano and tenor saxophones
Michael Dessen - trombone
Kjell Nordeson - vibraphone
Nathan Jarrell - electric guitar
Andy Zacharias - contrabass
Paul Pellegrin - drum set

KaiBorg

1. Spinning Levers

Kronomorfic

2. Deprong Mori

Deprong Mori was named for a species of bat in Venezuela (the “piercing devil”) believed to be able to penetrate solid objects. The song alternates sections with meters of 10, 9 and 13 beats, but these shifts can be heard as different perceptual facets of a sonic prism that is formed by a single interlocking ostinato.

3. Cellar Door

Cellar Door hinges on the angular asymmetry that exists between the contrabass and vibraphone parts, which together articulate a hybrid polymeter of 9-against-13, but on their own are not easily perceived as being in one meter or the other. The rhythmic interplay and juxtaposition becomes even more complex as the horn and guitar lines combine to produce a type of “hocketing” effect.

4. Rhizome

An improvised guitar solo plants the musical roots that grow into Rhizome. On a technical level, the modulations in this tune also involve subdivisions of 9 and 13, but, like all of Kronomorfic’s music, the whole is meant to be apprehended as a non-hierarchical multiplicity that resists dualistic modes of thought.

5. Perambulate

The loping drum and bass patterns of Perambulate create a 3-against-4 feel that underlies the tune’s polychordal harmony and outward-bound solos.

KaiBorg

6. The Peanut Vendor

PROGRAM

Kronomorfic

7. Gnomon

Gnomon, named for the part of the sundial that casts a shadow, starts with a collective free improvisation that leads into alternating sections of 12 and 9 beats. The soloing is over a heated Balkan-inspired feel that alternates 2-3-2-2-2-3-2-3-2-3 with 2-3-2-2-3-3-3.

8. Phantom Limb

Phantom Limb features drums and horns modulating from 7 to 9 around the ostinato heard in the contrabass and vibraphone. The closing section features a floating guitar line in an expanded “9” count over the equivalent of 3 bars of the original phrase.

9. Lumpen Momentum

Lumpen Momentum offers a heady and headlong rush towards a type of energy perhaps most often found amongst the “miscreants and outcasts” that, for Marx, made up the submerged elements of society. The tune itself is written around a “prismatic” clave heard in the interlocking contrabass and vibraphone parts. The melody modulates around it, first in a meter of 11, and later in a meter of 7.

10. Tehautepec

Tehautepec is the Isthmus that represents the shortest distance between the Gulf of Mexico and the Pacific Ocean. The melodies are meant to evoke the traditional marimba music from that region, but they also take on an entirely new character in a 10-beat meter.

11. Thought Insertion

Thought Insertion is in a “straight” 6/8 meter, but the fifth bar of each 5-bar phrase inserts a brief “tag” by superimposing a “4” feel. The groove might be somewhere between an Afro-Peruvian beat and a samba, but, in the end, it all sounds rather otherworldly. Some final group improvisation propels the song towards a cascading finale.