




weds@7

jazz telemotions
a network trio concert
may 12, 2010



conrad prebys
music center
ucsd
department of music

Production Assistants:

Ash Smith - Camera operator and video assistant
Omar Ramos- Lighting design and video assistant
Danny Shapira - Network Audio
Nick Patin - Local Audio (UCSD)

Special thanks: UCSD Department of Music, UCSD Academic Senate, Jenn Stauffer, Trevor Henthorn, Tom Erbe, CRCA, Calit2 UC San Diego, Calit2 UC Irvine, UCI Music Department, UCI Dance Department, Mike Hooker, Chris Dobrian

JAZZ TELEMOTIONS: A NETWORKED TRIO CONCERT

WEDNESDAY, MAY 12, 2010

7 PM

Main concert site

Conrad Prebys Concert Hall, UC San Diego, CA

Remote site

eMedia Studio, Calit2 Building, UC Irvine, CA

Performers

Mark Dresser, bass (UCSD)

Myra Melford, piano (UCSD)

Michael Dessen, trombone (UCI)

Victoria Petrovich, scenic design (UCSD)

John Crawford, telematic video (UCI)

Program

There will be one set of music of roughly 60-75 minutes duration,
with four groups of compositions, and no intermission.

All works were composed by the performers during 2009-2010.

Part 1 Part 3

Improvisation Barcelona and Sagrada Familia*

Telemotions (comp. Dresser) Scorestream #3 (comp. Dessen)

Japanese Music*

Mauger Time (comp. Dresser)

Part 2 Part 4

Dry Rain #1 and #2* Facade #1 and #2*

Fifth Species (comp. Dessen) Canales Rose (comp. Dresser)

* Scores for improvisers based on drawings
by Don Reich

ABOUT THIS CONCERT

We are part of a community of artists using internet technologies to facilitate real-time, collaborative concerts in multiple locations, a practice often termed “telematic” performance. Consumer products such as Skype are increasingly common, and in many ways telepresence is already widespread in our culture. We are interested in performing with high quality audio and video connections, which we are privileged to access thanks to Internet2 networks and other forms of support at our academic institutions. More than simply refining ways to use these tools to perform our music, we also want to create new artistic works that explore the potentials of this telematic space.

Our main audio technology is the open source JackTrip software developed at Stanford University’s Center for Computer Research in Music and Acoustics (CCRMA), which allows multi-channel, CD-quality audio with extremely low latency. Using JackTrip, we have performed across continents and oceans, in which case the delay in sound can often be substantial. However, within a few hundred miles or less, as in tonight’s concert, the latency is often at nearly imperceptible levels, allowing us to play rhythmically complex music with tight synchrony.

Over the course of producing many telematic concerts, we have also realized the importance of the visual dimension for events involving remote performers, and so we have increasingly sought collaborators in video and other visual media. Thanks to the contributions of intermedia artist John Crawford and scenic designer Victoria Petrovich, tonight’s concert is among the most visually complex and creative that we have experienced to date. Crawford brings many years of work in telepresence and intermedia improvisation in both dance and musical contexts, and Petrovich’s scenic design moves beyond the flatness and centrality of the screen, instead creating a more multi-dimensional and integrated environment.

Tonight’s projected video is a real-time improvised response to the music in visual form, generated by John Crawford’s Active Space interactive media performance system. Live video feeds are processed simultaneously by multiple networked computers running the Active Space software at both sites and directed by Crawford in Irvine to produce abstract, painterly representations of the performers, interleaved with drawings by Don Reich. In continuous development since 1994, the Active Space system has been used in dance and music performances, public art projects, gallery installations and teaching environments.

The stage design at the UC San Diego site is a small-scale exploration of scenic space as an expressive, flexible component of the telematic performance environment. Trans-

lucent screens are meant to integrate with the environment, and evoke a sense of expansion and an articulation of atmosphere through the diffusion and direction of light, i.e. video projection. The intention is to enhance the performance, rather than present a faithful reproduction of imagery on a traditional film screen.

The music you will hear in tonight's performance was developed through a highly collaborative process that spanned nine months. As composer-improvisers with a shared affinity for jazz and other exploratory traditions, our work is already profoundly collaborative, as is the telematic medium itself. While many musicians are naturally dubious about telematic performance, we conceive it not as a replacement of conventional practices but rather a supplement to them, a practice rich with its own possibilities that will hopefully become available to more people in the future.

We began monthly telematic rehearsals in September of 2009, working from our three UC campuses (San Diego, Irvine and Berkeley). The fact that we could rehearse from our home campuses allowed us to workshop the musical material in a very gradual and organic way, compared to many other projects involving travel where the rehearsal period is more compressed. The rehearsals also provided regular practice playing together in the telematic space, which in turn influenced the gradually unfolding compositions.

This music grows out of our past work together in both telematic and non-telematic contexts. It reflects our common interest in integrating approaches that emphasize pitch and rhythmic syntax with those that come more from a deep focus on the tactile subtleties of sound itself. Many pieces also involve a sensation of multi-dimensionality, exploring the dynamic contrasts - whether simultaneously or across time - between expressing a vibrantly independent sound world and flowing within a composite, social space. This counterpoint of convergence and divergence, individual and collective, is of course an ancient musical concern, and one we experience profoundly in the legacies of jazz. We feel that telematics can offer newly compelling experiences of these and other questions that fuel our artistic practice, and we hope that the resulting music resonates with you tonight.

ARTIST BIOS

John Crawford is an intermedia artist, interactive performance director, technology developer and interaction designer. Intersecting software with digital media and theatrical performance, he uses computers and video to create painterly animations and motion graphics closely integrated with dance. His projects explore embodied interaction, combining processed video and digital animation with motion capture, real-time motion tracking, image processing and telepresence. He originated the Active Space concept in 1994 to describe his interactive performance systems that produce visuals and music in response to movement.

His work has been performed and exhibited across North America and in Asia, Europe and South America. He is the creator of eDance Network, an interactive public art installation, and is directing *Threads & Trajectories*, a series of dance films featuring the Beijing Modern Dance Company. Other recent work includes *The Gravity of Revolution*, a dance/media performance with CorbinDances; the dance films *Galileo: Last Letters*, *Tubae Mundi* and *Angelitos Negros*; the telepresence performances *Songs at a Distance* and *Ootoo*; and *Urban Fabric*, a series of dance/media performances in Beijing, Paris, Prague and California.

He is Associate Professor of Dance and Media Arts at University of California Irvine, where he directs the Embodied Media Performance Technology Lab and the campus-wide Digital Arts Minor program. His course offerings include dance filmmaking, telepresence & interactive performance, motion capture, and digital media art fundamentals. As a software developer, his credits include projects for Adobe, Microsoft and other companies. As a theatre director and actor, he studied with Sanford Meisner at the Neighborhood Playhouse in New York.

<http://embodied.uci.edu>

Michael Dessen is a composer-improviser who performs on the slide trombone and computer. Active in a variety of ensembles as leader or collaborator, he creates music for improvisers and engages new technologies of telepresence and digital networking. His music can be heard on labels such as Clean Feed, Cuneiform, and Circumvention, and current projects include his own electro-acoustic trio, the collective quartet Cosmologic, and telematic collaborations with Mark Dresser, Myra Melford and other musicians as well as dancers and visual artists.

Dessen's teachers include Yusef Lateef, George Lewis, and Anthony Davis, and he has also been schooled through extensive freelance experiences ranging from salsa bands

to avant-garde new music ensembles. He has published writings on music and culture, and is a graduate of the Eastman School of Music, the University of Massachusetts, Amherst, and the University of California, San Diego, from which he received a Ph.D. in Critical Studies and Experimental Practices (Music). In 2006, he joined the music faculty of the University of California, Irvine, where he recently co-founded a new MFA emphasis in Integrated Composition, Improvisation and Technology (ICIT).

www.mdessen.com

Mark Dresser is an internationally acclaimed bass player, improviser, composer, and interdisciplinary collaborator. He has appeared in over 120 recordings including two solo CDs, *Invocation* and *UNVEIL* and thirty CDs as leader or co-leader. His current collaborations include Trio M with Myra Melford and Matt Wilson, the trio Mauger, with Rudresh Mahanthappa and Gerry Hemingway, and Jones Jones, a trio with Larry Ochs and Vladimir Tarasov. For eighteen years he lived and worked in New York City where he recorded and performed with some of the strongest personalities in contemporary music and jazz including Anthony Braxton, Ray Anderson, Jane Ira Bloom, Tim Berne, Anthony Davis, Dave Douglas, Satoko Fujii, Osvaldo Golijov, Gerry Hemingway, Bob Ostertag, Joe Lovano, Henry Threadgill, Dawn Upshaw, and John Zorn. A major focus has been extending the sonic and musical possibilities of the double bass through the use of unconventional amplification. A chapter on his extended techniques for contrabass, "A Personal Pedagogy," appears in the book, *ARCANA*. Telematic Music Performance has been another area of research. In 2001 he was nominated for a Grammy. He is Professor of Music at University of California, San Diego, where he had previously studied with Bert Turetzky. He has also been a lecturer at Princeton University, faculty at the New School University, and Hampshire College.

www.mark-dresser.com

Improvising pianist and composer **Myra Melford** is a sonic explorer whose career has been defined by a restless curiosity and openness to collaborative creativity. Since her debut album in 1990 she has appeared on more than 30 recordings, including 19 as leader or co-leader, and performed around the world in a wide variety of settings. Together, this work has established her as a distinctive voice with what Duke Ellington scholar Reuben Jackson called "a commitment to refreshing, often surprising uses of melody, harmony and ensemble playing."

In 2000-01, she studied North Indian music on the harmonium in Calcutta, reflecting her interest in expanding her sound palette beyond the piano and in incorporating non-Western elements into her compositions. Since returning to North America she has recorded and performed extensively as a soloist, in duet with reed player Marty Ehrlich, in larger ensembles such as Happy Whistlings, Trio M and Be Bread (which has a new release on Firehouse 12, *The Whole Tree Gone*) and with multi-media and Butoh artists. As a composer, she has received numerous commissions and grants. In 2004, she also moved into academia, joining the music faculty at the University of California, Berkeley, where she has developed and taught a series of courses in contemporary jazz and improvisation-based music for performers and composers in addition to lecturing on innovations in jazz since the 1960s and other topics in contemporary improvised music.

www.myramelford.com

Victoria Petrovich, head of design faculty in the UC San Diego Department of Theatre and Dance, has designed *Cinderella-Cendrillon and Paradise* for the Worried for Music-Theatre-Group, their co-production of *The Griffin & the Minor Canon* 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 Clash's *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.



**2010 marks our
50th Anniversary.**



**We couldn't have
gotten here without you.**

Thanks, San Diego.



Happy together for 50 years.

