

# TELEMATICS

SAN DIEGO, SEOUL, NYC

*Interconnections for Peace*

JUNE 8TH, 2018 @ 7PM

CONRAD PREBYS EXPERIMENTAL THEATER



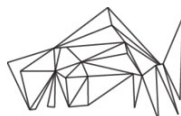
UC San Diego  
ARTS AND HUMANITIES  
Music

**Interconnections for Peace:  
A Telematic Concert in Seoul, San Diego and  
New York City**

June 8, 2018 – 7:00 p.m. PDT  
Conrad Prebys Music Center Experimental Theater, UCSD

June 8, 2018 – 10:00 p.m. EDT  
DuArt Media Building, 245 W 55th St, 6th Floor, New York, NY

June 9, 2018 – 11:00 a.m. KST  
Seoul National University, College of Music, Concert Hall



## **Program**

Embody in Seoul

Mark Dresser

Transforming Totality

Sarah Weaver

Distance of Stare

Yoon Jeong Heo

## *Intermission*

What Peace Can We Hear

Michael Dessen

Cross-dimensional Pollination

Nicole Mitchell

Orbits

Stephanie Richards

## **Musicians:**

### **Seoul**

Black String:

Yoon Jeong Heo, geomungo

Jean Oh, electric guitar

Aram Lee, daegeum bamboo flute

Min Wang Hwang, percussion, vocal

Ji Young Yi, gayageum (Seoul National University Professor)

### **San Diego**

Nicole Mitchell, flutes

Stephanie Richards, trumpet

Michael Dessen, trombone

Mark Dresser, bass

### **New York**

Yoon Sun Choi, voice

Jane Ira Bloom, soprano saxophone

David Taylor, bass trombone

Satoshi Takeishi, drumset, percussion

Sarah Weaver, conductor

## **Local Tech Team at UCSD**

Trevor Henthorn - Technical Director

Jessica Flores - Production Manager

Daniel Ross - Production Director, Audio and Lighting

Stella Ko - Networked Audio Director

Juan David Rubio - Video Director

Felipe Rossi - Video

Victoria Petrovich - Video Projection and Set Design

Nancy Chao - Video Projection and Set Design Assistant

## **Program Notes:**

### ***Embody in Seoul* - Mark Dresser**

Perhaps there is nothing more musically disembodied than a telematic music performance in the sense that the medium is a virtual shared space. Yet a telematic performance takes so much planning and determination, that the result can be extraordinarily intimate, due to its hybrid nature, even more than traditional performance. The title of this piece, though a pun on the jazz standard, “Body and Soul,” has a projection of intent for peace in Korea. The piece serves several musical agendas; it both celebrates our distance by highlighting the individual musicians and locations, and then slowly joins the three locations in cascading duets and trios. Eventually three planes of tempo between the three locations becomes the backdrop for a theme that is introduced, phrase by phrase, city by city, and then re-performed in a three city heterophonic augmentation, celebrating distance, delay, congruence, and diversity of theme and intent.

### ***Transforming Totality* - Sarah Weaver**

Reflecting on telematic music concepts for peace amidst current events led me to compositional ideas on roots of oppression within totalitarianism. Personally I encountered related ideas last summer when I had Bell’s Palsy, a temporary paralysis on one side of the face. At the time I read philosophical concepts about paralysis as liberation, as a means to overcome itself, as a meditation on borders, as a crossroad between totality and infinity, and with infinity as a breach of totality. Totality as paralysis resonated on many real and metaphorical levels. The piece “Transforming Totality” is about the breach of totality, transforming into authentic evolving realities for peace. Musically the telematic medium is appropriate as a new model that transcends local reality into a multiplicity state. The piece includes devices such as harmonic transformations, time progressions of pauses and continuations, vibrato as transforming agent, extensions and timbral shifts, compound textures and alignments, spatial explorations, and abstract planes for emergence synthesis. Together with the intuitive processes of performance, “Transforming Totality” is intended to manifest this real and metaphorical transformation.

### ***Distance of Stare - Yoon Jeong Heo***

This piece is music about DMZ. We have been staring each other for a long time in this distance and the world looked at us. There is only irony and peace in this DMZ. Birds and beasts, rivers exist and one of the most unspoiled lands in Korea. The peaceful space outside the DMZ is not so peaceful. But we have good opportunity these days, so our dreams come close.

### ***What Peace Can We Hear - Michael Dessen***

This composition is somewhere between a song and a sonic bath, and features densely overlapping expressions across 3 sites and ensembles. The harmonies, melodies and rhythms were composed with the latency of this specific event in mind: The delay across the sites is high enough to be perceived as a tactile reminder of the distance between us, but is also low enough that (along with what we hope will be high-resolution sound quality) we can feel a shared macropulse and vibrational unity within the co-located ensemble. The music is a meditation on peace, the theme of tonight's concert, and the title is derived from 2 important recordings that influenced me in different ways as I composed it: What Reason Could I Give, by Ornette Coleman, from the album Science Fiction, and Peace on Earth, a work that John Coltrane recorded live in Japan toward the end of his life. Thank you for listening.

### ***Orbits - Stephanie Richards***

This piece aims to elaborate upon the inherent differences of sonic environments between the locations of Seoul, South Korea, New York City, NY and San Diego, CA. While each location experiences their own sense of time, space and sound, it is the ability to mitigate these divergences and create a mutually coherent and meaningful musical dialogue across vast physical distances that I find most remarkable. This piece aims to highlight and embrace these variances of time lapse and sonic location with three musical sections that are rhythmically and harmonically interchangeable, staggered and layered such that each location functions within their own "orbit", circling independently within a greater universe of sound.

**Acknowledgements:** Many thanks to all the musicians in San Diego, New York, and Seoul, their project directors, technology directors and crews. Gratitude to Department of Music at UCSD for their support, resources, and stellar production crew. Special thanks to collaborator and co-producer Sarah Weaver who I've been collaborating with since 2007 as well as to set and video projection design Victoria Petrovich. As well, to my co-producer and collaborator Michael Dessen who has been a constant partner in the UC based telematic work since 2008. Very special thanks to Trevor Henthorn who has been a guiding mentor in producing and realizing all the telematic concerts and classes since 2007.

Contact us for information on 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, and to remain seated during the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.