

CHANGING TIDES

A TELEMATIC TRANSLOCATIONAL CONCERT SERIES

April 10, 2016

San Diego, California – 4:00 p.m. in the Experimental Theatre,
Conrad Prebys Music Center, University of California San Diego

Stony Brook, New York – 7:00 p.m. Music Building #0113, Stony Brook University
With support from the Consortium for Digital Arts, Culture, and Technology (cDACT)
and Liminal Music Inc.

Tidings and Sediments 3: San Diego ∞ Stony Brook – Mark Dresser

Untitled – Nicole Mitchell

Sustainable Balance – Sarah Weaver

Far Cries: Part 3, Stony Brook – Michael Dessen

Stony Brook University

Marty Ehrlich – clarinet, alto saxophone

Min Xiao-Fen – pipa

Ray Anderson – trombone

Denman Maroney – piano

Satoshi Takeishi – percussion

Sarah Weaver – conductor

Sarah Weaver – Site Director

Edgar Tejada – Audio, Audio Documentation

Flannery Cunningham – Audio and Video Assistance

Jay Loomis – Video, Audio and Video Assistance

Brad Rosen & Guy Weltchek – Video Documentation

University of California, San Diego

Nicole Mitchell – flute

Stephanie Richards – trumpet

Michael Dessen – trombone

Mark Dresser – bass

Mark Dresser & Michael Dessen – Project Directors

Trevor Henthorn – Technology Director

Daniel Ross staff – Production

Kyle Johnson – Video

Kyle Motl – Network Audio

Juan Rubio – Network Video

Video Art for “Sustainable Balance”: Siew-wai Kok

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Tidings and Sediments 3: San Diego ∞ Stony Brook is the third in a series of related compositions between our local colleagues from UCSD, UCI, collaborators in Seoul, Zurich, and today, in Stony Brook. “Changing Tides” implies what is both accumulated and removed. The image of the cross-cultural flow seemed like an opportunity to re-integrate musical materials from earlier concerts as an effaced and transformed memory. The mythological Korean Princess Mago, “Ancestor to all Races,” sets the tone for an invocation in which each musician makes a solo statement. Unlike prior telematic compositions, the concert is not the final step, but rather a future blending and remixing of all three concerts that will be realized in a future digital installation. – Mark Dresser

Far Cries: Part 3, Stony Brook – by Michael Dessen

The expression “a far cry from…” was once used literally, to describe a place too far away to hear a town crier. But today, we use the phrase to reference a more abstract sense of distance, something just out of our metaphorical reach. In a poetic essay on the nature of Pansori singing, Bae Il Dong describes the impossible goal of that practice as “attaining the true sound,” concluding that “My finite body cannot begin to fathom the meaning of the infinite law of nature, and as life is said to be inherently full of cares and troubles, I but cry out loud in a bout, venting sundry grievances through singing. Ah, how good it is!”

Far Cries is a suite of three telematic compositions created specifically for this Changing Tides series, and inspired especially by the powerful sounds of Pansori. Tonight you will hear the final piece, which contains echos - figuratively and also literally, through sampling - of the previous two. The first piece, created for our concert in January with Ansan, Korea, explored resonances between our traditions and those of our Korean collaborators (including Il Dong himself), especially the intensely expressive use of microtonal inflection and the gradient areas between pitch and sound. The second piece, for our concert in February with Zurich with two longtime collaborators there, extended those materials, layering them and integrating samples from the Korean concert to create ethereal textures as platforms for improvisations. In today’s concert, samples from both earlier pieces are embedded within a more extensively scored work for this ensemble of highly individual improvisers.

Like Il Dong, I think of the metaphor of a musical “cry” not as simply sadness but a more complicated mix of expressions and ideas; many musicians have often said the same about blues-based traditions of African American music that inform so much of what we do as improvisers. For these telematic concerts, we’re literally far as well as a “far cry” from Il Dong’s elusive ideal for musical practice, but we push through the endless technological work to bring about those ephemeral moments on stage when our sounds activate a unique connection, a third space. How do we listen telematically? How can telematic music help our search for a “true sound”? What can it teach us about working across difference as well as distance? Thank you for listening.--

Sustainable Balance is inspired by environmental themes such as sustainability, sustainable development, and balances between humans, nature, and industry. More broadly, Sustainable Balance sounds these themes as manifestations of human and inner processes. The video footage is from palm oil plantations, the rainforest, and related areas in the area of Kuala Lumpur, Malaysia during my residency there in January 2016 with video artist Siew-wai Kok and the KLEX team. The palm oil industry, particularly in Malaysia and Indonesia, has widely documented environmental, wildlife, and human rights issues, while at the same time developing their economies. This layer is present in the piece as an example of these broader complex themes. The composition utilizes composite harmonies, composite sustains, spectrum, multiplicity, and interdependence within the telematic medium to realize Sustainable Balance through the lenses of current environmental issues and broader human implications.

– Sarah Weaver

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