

8PM Thursday, March 22nd, 2007
iEAR Space DCC 174 Rensselaer Polytechnic Institute, Troy NY

One Hundred Meeting Places
A Live Telepresence Four Way Co-Located Performance via
Internet2

LIVE STREAM http://www.arts.rpi.edu/streaming/arts/iear_live.asx

Collaborators:

Weave
At Loyola University, Chicago IL
Sarah Weaver, Director
with technical support by Christopher Sorg

Tintinnabulate
At Rensselaer Polytechnic Institute, Troy NY
Pauline Oliveros, Director, Arts Department
with technical support by Jonas Braasch, School of Architecture

Center for Computer Research in Music and Acoustics (CCRMA)
At Stanford University, Stanford CA Chris Chafe, Director, with
technical support by Juan Pablo Caceres

Digital Arts New Media –DANM, University of California Santa Cruz
Mixed Ensemble organized by Cynthia Payne MFA candidate with
technical support by Lynne Sheehan, Jim Warner, Bob Vitale, Joe
Owens, Terry Figel and Lyle Troxell

Program

One Hundred Meeting Places (2006) for all ensembles - by
Pauline Oliveros

Less (2004) for all ensembles - by Else Olsen S.

Four Channel Cello Concerto (2007) featuring Chris Chafe as
soloist & Sarah Weaver as Soundpainter with all ensembles - by
Chris Chafe and Sarah Weaver

Four Sides to Everything (2007): an open improvisation with all ensembles, visual performance by Arthur Van Der Harten, and dance performance by Asimina Chremos

Notes

One Hundred Meeting Places (2006) by Pauline Oliveros was composed for the New York Miniaturist Society in memory of percussionist Ron George (1937-2006). Time increments for all players are given by a moving graphic programmed for the computer in MAX MSP by Zevin Polzin.

Less (2004) Else Olsen S.

The triangle, with its basic shape, has been the starting point of this piece. The equilateral with its three equal sides let the three sizes of the circles appear. The sequence of the circles was determined by chance by drawing notes with circles on them from a tin. The interpreter gets only a small text in addition to the score, and is allowed to do whatever she wants with it.

The piece is, like other pieces with Open form, like a tool for the performer to use within certain rules, and lets important choices, like choosing instruments and deciding tone material, up to the interpreter to define.

This is more like a process rather than a finished work. The work - or tools - the composer's giving works as a stimulus to the performer, who becomes a co-composer for interpretation of the piece. The composer and the interpreters roles get closer, more narrow. The performer can feel free to let the whole interpreter free and let the music flow freely without any artificial boundaries!

Four Channel Celleto Concerto (2007) by Chris Chafe and Sarah Weaver is a combination of soundpainting and improvisation by the soloist. Chafe has provide a series of slides of natural materials to influence the performers in their improvisations. The Celleto played by Chafe has individual pick ups on each of four strings so that the sounds of one instrument are heard in space.

Four Sides to Everything (2007) is a free and open improvisation with a visual interpretation – expanding room created and performed by Arthur Van Der Harten (Tintinnabulate) and danced by Asmina Chremos (Weave)

Composer bios

Pauline Oliveros (1932) is an internationally acclaimed composer, performer, humanitarian, and pioneer in American music. For five decades she has explored sound and forged new ground for herself and others. Through improvisation, electronic music, teaching, ritual, and meditation she has created a body of work with such breadth of vision that it profoundly affects those who experience it. Oliveros was born and raised in Houston, Texas to a musical family. In 1985 she founded the Deep Listening Institute, Ltd., a non-profit arts organization, to “support all aspects of the creative process for a worldwide community of artists, through her practice of Deep Listening®” Currently she serves as Distinguished Research Professor of Music at Rensselaer Polytechnic Institute in Troy NY and as Darius Milhaud Composer-in-residence at Mills College in Oakland CA. More information is available at <http://www.deeplisting.org/pauline>.

Else Olsen S. (composer piano, prepared piano) Viking from Norway, classically trained but now performs new music and indeterminate music. She has been working with free improvisation in many different settings, with both classical musicians and jazz musicians, and computer performers like Ikue Mori (US). She plays on a regular basis in Adeaforon (free improvisation) and Rød Flux (Dance ensemble).

She has been touring with both written music, such as John Cage and her own compositions, and free improvisation. Norwegian composers have also written new music for her, which will be performed in spring 2008. She is about to release her first CD with Adeaforon.

As the receiver of The Norwegian Government's Artist Grant, she is now doing a three-year project working exclusively with Open Form music. This year she is living in New York as a Fulbright scholar, to do research for her playing and to work with American composer/performers, such as Pauline Oliveros and Chrisitan Wolff.

Else Olsen S. is the initiator and Artistic director of the Open

Form Festival, the Norwegian festival for indeterminate music, hosting Christian Wolff spring 2007.

www.elseolsenS.net

www.openform.no

Chris Chafe is a composer/ cellist / music researcher with an interest in computer music composition and interactive performance. He has been a long-term denizen of the Center for Computer Research in Music and Acoustics, Stanford University where he directs the center and teaches computer music courses.

His doctorate in music composition was completed at Stanford in 1983 with prior degrees in music from the University of California at San Diego and Antioch College. Two yearlong research periods were spent at IRCAM, and the Banff Center for the Arts developing methods for computer sound synthesis based on physical models of musical instrument mechanics. A current project, "SoundWIRE", explores musical collaboration and network evaluation using high-speed internets for high-quality sound. He has performed his music in Europe, the Americas and Asia, and composed soundtracks for documentary films. Two recent discs of his works are available from Centaur Records. In Spring 2001, a collaboration with artist Greg Niemeyer entitled "Ping" was exhibited at SFMOMA and online via the Walker Art Center, and in Sept. 2004 at Parc de la Villette, Paris. A second collaboration, "Oxygen Flute," was created for the San Jose Museum of Art. A CD of music from both installations is available, entitled "Extrasensory Perceptions."

Sarah Weaver has been a Soundpainter for the past 8 years. As the Artistic Director of Weave and the Associate Conductor of the Walter Thompson Orchestra in New York City, Weaver is on the forefront of Soundpainting and contemporary multidisciplinary performance. Weaver is also a trombonist, current projects including In OVO with interdisciplinary artist Lisa Abbatomarco and Sound Infusion with bassist James Ilgenfritz. Weaver has Soundpainted across the United States in venues such as Roulette (NYC), HERE Arts Center (NYC), Austin Lyric Opera House (Austin, TX), In the Heart of the Beast Puppet and Mask Theater (Minneapolis, MN), Firefly (Ann Arbor, MI), and Deep Listening Space (Kingston, NY). Weaver has led Soundpainting workshops

at University of Michigan, University of Iowa, New Jersey Performing Arts Center, Illinois Music Educators Conference, and New York State School Music Association Conference, among others. Weaver is the Executive Director of the International Society for Improvised Music and a student of Deep Listening, the sound practice of composer Pauline Oliveros.

Tintinnabulate

Roster

Jonas Braasch, soprano saxophone
Alex Chechlie, electric guitar, ukelele, and laptop
Bobby Gibbs, clarinet
Kyle McDonald, laptop
Elizabeth Panzer, harp
Jeff Pitcher, electric guitar
Gordon Rubin, flute and saxophone
Dan Valente, violin
Arthur Van Der Harten, bells and room video
Bart Woodstrup, bass, laptop, video
Pauline Oliveros, director

Technical crew

Jonas Braasch, director
Dan Valente
Bart Woodstrup,
Jeffrey Bianchine
Tom LePage
Greg Palmer
Troy Pohl.
Web streaming by Greg Palmer

Tintinnabulate would like to thank Greg Palmer, Troy Pohl, system administrator Igor Broos and Laura Andruski

Weave

Roster

Justin Foster, flute
Matthew Field, guitar

Laurie Lee Moses, saxophone
Cynthia Simone, percussion
Christopher Bruce, percussion
Lisa Abbatomarco, voice
Sarah Clark, voice
Asimina Chremos, dance
Sarah Weaver, soundpainter

Technical Crew

Christopher Sorg, Technical Director
Justin Foster, Technical Coordinator
Bryan Pardo, Technical Assistant

Credits

Weave would like to thank the Loyola University Department of Communications, Pat and Chet Foster, Marilyn and Edward Weaver, and Michael Rogers.

Center for Computer Research in Music and Acoustics, Stanford University

Roster

Juan-Pablo Caceres, keyboard synthesizer
Chris Chafe, celletto
Justin Yang, saxophone

Technical Crew

Juan-Pablo Caceres

Credits

We would like to thank CCRMA's system administrators,
Fernando
Lopez-Lezcano and Carr Wilkerson.

University of California Santa Cruz
Digital Arts New Media Master of Fine Arts Program

Roster

Cynthia Payne, synthesizer, vocals
leaf tine, circuit-bent instruments
Richard Caceres, computer, electronics
Chris Preston, bass, live mixing

Jamie Burkart, video, sets
Phoenix Toews, video, webcasting

Technical Crew
Lynne Sheehan
Jim Warner
Bob Vitale
Lyle Troxell

The UCSC-based event was produced by Cynthia Payne towards the completion of her MFA degree in June. Special thanks to Pauline Oliveros, Chris Chafe, Juan-Pablo Caceres, Carr Wilkerson and Fernando Lopez-Lezcano for all your support.

We would like to thank UCSC Professors Warren Sack, Sharon Daniel, Peter Elsea, and Ed Osborn, the Baskin School of Engineering Facilities staff, and CITRIS' Sarah Sanders. Program Notes

Weave, Tintinnabulate, CCRMA, and DANM have rehearsed and collaborated during the Spring semester weekly via the internet for this unique performance as part of the Experimental Telepresence seminar taught by Pauline Oliveros and Jonas Braasch, Using live audio and video streams, the four groups perform together in real time using high-speed Internet2 with Jack Trip software developed by Chris Chafe.

Weave is a multidisciplinary performance ensemble based in Chicago, IL. Featuring musicians, actors, dancers, and visual art Soundpainted by Artistic Director Sarah Weaver, Weave is on the forefront of new genres in contemporary multidisciplinary performance. Soundpainting is the live composing sign language created by New York composer Walter Thompson for musicians, dancers, actors, poets, and visual artists working in the medium of structured improvisation. For more information on Weave please visit www.weavesoundpainting.org

Tintinnabulate is a multimedia ensemble of graduate students and faculty of Rensselaer Polytechnic Institute and created and currently directed by Pauline Oliveros with technical support by Jonas Braasch. Tintinnabulate performs in interesting acoustic spaces as well as virtual spaces with acoustic and electronic

instruments and has participated in many co-located telepresence performances via the INTERNET.

SoundWIRE Group at CCRMA

The Stanford University Center for Computer Research in Music and Acoustics (CCRMA) is a multi-disciplinary facility where composers and researchers work together using computer-based technology both as an artistic medium and as a research tool.

As an MFA candidate in UC Santa Cruz' premiere Interdisciplinary program DANM (Digital Arts New Media), Cynthia Payne's thesis research and practice led to a serendipitous connection with Chris Chafe at Stanford, and Pauline Oliveros. With their support Cynthia founded a telematic music studio on the UC campus in which to conduct research and practice of telematic music collaborations.

Cynthia has organized an eclectic ensemble of experimental composers who utilize a broad range of instruments from the traditional to found objects and circuit bent toys to the latest digital software. Cynthia plays synthesizers, percussion, and uses her voice to trigger sounds. leaf tines: DANM 2006 graduate, plays with amplifying rocks and leaves, circuit-bent instruments and toys; Richard Caceres, UCSC undergrad, plays computer and electronics.