

TeleConcert

November 12, 1994

The Electronic Café International
Santa Monica

The Kitchen
New York City

Studio X
Santa Fe

AT&T is proud to welcome you to a simultaneous TeleConcert celebrating the new forms of creative collaboration made possible by recent dramatic advances in telecommunications technology.

Part 1 highlights the unique potential for novel relationships. Artist and artist and artist and audience will interact simultaneously across space and time in a common interactive experience.

Part 2 emphasizes the empowerment of the individual through decentralized access to world information, creative discourse and practice in all disciplines as exemplified by such connectivity formats as Santa Fe's Studio X.

Part 3 is a joyous celebration of these principles in a joint concert among the three sites, combining structure and improvisation, demonstrating the potential of "many to many" artistic communication that tests the limits of the new communications landscape and human ingenuity.

Thanks to the Yamaha Corporation of America for the use of the Disklaviers for this evening's event in Santa Monica and New York.

The Program

Part I:

Introduction

Eric Martin will host a discussion of new paradigms for public performance

Angel Concerto

(excerpt).....Morton Subotnick
Mort Subotnick in New York

Is Art Is.....David Rosenboom
J.B. Floyd in New York and David Rosenboom in Santa Monica

Violin Power.....Steina Vasulka
Steina Vasulka in Santa Fe controlling laser discs in Santa Monica and New York

Part II:

Discussion

Eric Martin in Santa Monica, Mort Subotnick in New York, and Raven Zachary in Santa Fe will browse Studio X in Santa Fe and address the implications of personal digital technology.

Part III:

Predictions, Confirmations, and Disconfirmations.....David Rosenboom

David Rosenboom in Santa Monica, J.B. Floyd and Leo Smith in New York

Description of the Pieces

Tonight's musical program will draw on the following two compositions as well as improvisations by Leo Smith, J.B. Floyd, and David Rosenboom.

Is Art Is (1974).....David Rosenboom

Is Art Is is one of three Rosenboom pieces commissioned by the National Endowment for the Arts for the new music/multi-media/jazz improvisation group, Electric Stereopticon, in 1974. It is a structure for improvisation reflective of the cyclical pattern and gradual process styles of the time. It is characterized by complex rhythmic cycles in 12 beats, followed by 7 beats, followed by 12 beats. J.B. Floyd was a founding member of Electric Stereopticon and has performed the piece as a duet with Mr. Rosenboom for many years, including a recording for the Aesthetic Research Centre of Canada Records. This performance, showcasing the possibilities of telecommunications technology for long-distance musical collaboration, marks the 20th anniversary of one of Mr. Rosenboom's most played compositions. The piece is realized with Yamaha Disklavier technology, which both enables the musical telecommunication, and allows us to remotely exchange materials for practicing in advance.

Predictions, Confirmations and

Disconfirmations (1991)..... David Rosenboom
-Yamaha MIDI Pianos, computer music system and auxiliary instruments-

This work is an open structure for a performance of indeterminate length based on musical speculation with interactive instruments and artistic surprise. It is an example of *propositional music*, reflecting a style of musical thinking in which the act of composing includes proposing complete musical realities or world views. The following note describes the interactive system:

"Central to my original inspiration for creating **HMSL** (Hierarchical Music Specification Language) was the potential for the computer to create intelligent, interactive musical environments for the purpose of extending spontaneous music making. In tonight's performance, the musician's instruments are interfaced to a computer system programmed to recognize musical features. The programs mimic the way the brain extracts and categorizes phrases, textures, and rhythmic patterns. The transformation processes employed produce contrapuntal variations in music contours. With such interactivity, the concept of formal artifact becomes superseded by the structure of continuous imaginative dialog." - **David Rosenboom**

Excerpt from **Angel Concerto**:.....Morton Subotnick

This scene is an excerpt from a media opera currently being developed. Two of the main characters are The Angel and The Dancer/Singer-Spirit character (a Balinese dancer).

The opera itself will take place in two auditoriums simultaneously. In one auditorium, we see the Angel suspended in space while remotely playing a Disklavier Grand piano with the movements of his hands, arms and legs. The Disklavier is seen as a real time projection at the rear of the stage. A second projection is also seen, the Dancer/Singer-Spirit. Also on the stage are a group of percussion instruments and metal objects (these are controlled by the real Dancer/Singer-Spirit). In the other auditorium, we see the actual Disklavier Grand piano, the real Dancer/Singer and the projections of the Angel and the percussion instruments. On this stage, the Dancer/Singer-Spirit remotely performs the percussion instruments through his singing and body movements.

In the performance tonight we will hear only excerpts from the Angel's piano music. For this performance, sensors are placed on Mr. Subotnick's hands and a pedal is at his right foot. Together, his hands and his foot control the simultaneous performance via MIDI of the Disklavier in NY and in Santa Monica. The sensors on his hands were created by Mark Coniglio and the Interactive computer language used is Interactor®.

The Artists

David Rosenboom has been active as a composer, performer, and interdisciplinary artist, in electro-acoustic and computer music, composition for instruments, improvisation, performance art, research in extended musical interface with the human nervous system, multi-media and electronic music systems design, and as author, and educator since the 'sixties. He has many published writings and compositions and has produced numerous recordings of his own and others' music. He is currently Dean of the School of Music and Co-Director of the Center for Experiments in Art, Information and Technology (CEAIT) at the California Institute of the Arts. Prior to accepting this position in 1990, he held the Darius Milhaud Chair in Music at Mills College where he was also Head of the Music Department and Director of Center for Contemporary Music. He studied at the University of Illinois with Salvatore Martirano, Kenneth Gaburo, Lejaren Hiller, Soulima Stravinsky, Paul Roland, and Gordon Binkerd, among others. He has worked and taught in several innovative institutions, such as the Center for Creative and Performing Arts at SUNY in Buffalo, New York's Electric Circus, York University in Toronto, University of Illinois where he was awarded the George A. Miller Professorship, New York University, the Banff Center for the Arts, Simon Fraser University, the Aesthetic Research Centre of Canada, the San Francisco Art Institute and California College of Arts and Crafts. His work appears regularly on major festivals and conferences and he has been widely acclaimed as a pioneer in American experimental music.

Morton Subotnick is the Co-Director of Composition at California Institute of the Arts. He is one of the acknowledged pioneers in the field of electronic music and an innovator in works involving instruments and other media. In addition to composing numerous works in the electronic medium, Subotnick has written eight works for orchestra. *Jacob's Room*, a monodrama composed for the Kronos Quartet and Joan LaBarbara, premiered in San Francisco in 1985 and was expanded into a full-length opera which premiered in Philadelphia in 1993. His *The Key to Songs* for chamber orchestra and synthesizer (1985), was premiered as a concerto for orchestra, two pianos and computers in 1992 by the Los Angeles Philharmonic. Among Subotnick's grants and awards are six from the NEA, a Guggenheim Fellowship, Meet the Composer and ASCAP awards, two Rockefeller Foundation grants, and the American Academy of Arts and Letters Award. Mr. Subotnick tours extensively as a lecturer and composer/performer, is published by European American, Universal Editions and Editions Jobert.

Eric Martin is the Director of Computer Research and Development at California Institute of the Arts. He received his MA in architecture from Harvard University and taught still and motion picture photography, motion graphics and video at Harvard's Carpenter Center for the Visual Arts. He is a consultant and producer in Macintosh interactive motion graphic environments and visual interface design for MIT Lincoln Lab, the Xerox Palo Alto Research Center, Apple Computer, The Walker Art Center, Robert Abel, and April Greiman Inc.

Steina Vasulka was educated at the Music Conservatory in Prague and has participated in the development of the electronic arts since 1970. She is an NEA, Rockefeller, AFI, and Guggenheim fellow. She has produced several multi-channel video matrix installations, including The West, Geomunia and Ptolemy.

Her latest installation, Horeulia, was premiered at the National Gallery of Iceland in 1993. In a cycle titled Violin Power, she controls the presentation of video laser disc images by playing her midi-interfaced violin.

J.B. Floyd is a Pianist/Composer/Improviser whose work ranges from classical piano recitals to new music performance collaborations and jazz improvisations. He has performed in collaboration with David Rosenboom throughout Europe and North America. Dr. Floyd's compositions include solo piano pieces, works for piano/Disklavier and computer assisted electronic instruments, and works for chorus, orchestra and jazz ensembles. His recent composition, Tribute, for piano and computer music performance system, was released in September, 1994 on CD as part of the CDCM Computer Music Series Vol. 18, and is available on the Centaur label. Dr. Floyd is currently Chairman of the Department of Keyboard Performance at the University of Miami.

Wadada Leo Smith is a Trumpet Player, Multi-Instrumentalist, Composer and Improviser who focuses on Jazz and World Music. His early life exposed him to the traditions of Delta Blues and Improvisation which he applied to his studies at such institutions as Wesleyan University. He has developed a notation system and a comprehensive theory to address the musical amalgam which he calls "Ankhrasmation." The music draws from the cultures of Africa, Japan, Indonesia, Europe, and America. He has taught at University of New Haven, Creative Music Studio, and Bard College. He is the first holder of the Dizzy Gillespie Chair at California Institute of the Arts. His most recent CD is Wadada Leo Smith, Kulture of Jazz/ECM Records.

Studio X is an experimental media and Internet connectivity company based in Santa Fe, New Mexico. It focuses on the discourse between artists, media, and information technology. **David Brownlow** Co-Created Studio X in 1993. He has produced work through the non-profit community such as multi-media educational exhibits. His vision is to synthesize all aspects of computer technology in a new telecommunications community. **Raven Zachary** is a Co-Founder of Studio X and a desktop telecommunications researcher for the Los Alamos National Labs. He is currently focusing on, among other things, developing a global presence on the World Wide Web in collaboration with artists and musicians.

The Electronic Cafe International is a global network of 50 venues dedicated to the exploration and exhibition of creative uses of human-to-human multimedia telecommunications. ECI has established a research lab at Viacom International to model human-to-human multimedia telecommunications and constituency building environments for the emerging interactive TV environments. ECI is also part of Interval Research, a Palo Alto think tank and R&D company researching and prototyping the technology for the next paradigm in virtual communities. **Kit Galloway** and **Sherrie Rabinowitz**, the Co-Founders of the Electronic Cafe International, have focused on integrating alternative technical systems that engage both the performing arts and public participation in highly sophisticated interactive multi-media telecommunications environments.

Technical Assistance was provided by Hunter Ochs, Tom Erbe, Mark Coniglio and Cat Domiano.