

**three sites/
multiple views**

WEDNESDAY, APRIL 24 THROUGH SATURDAY, APRIL 27, 1996

A four-day teleconcert of simultaneous performances at

THE ELECTRONIC CAFE INTERNATIONAL

1649 18TH Street, Santa Monica, California

THE ELECTRONIC CAFE AT THE KITCHEN

512 W. 19TH Street, New York, New York

SITE SANTA FE

College of Santa Fe, Moving Image Arts Department

1600 St. Michael's Drive, Santa Fe, New Mexico

This event is produced by the California Institute of the Arts in association with The Electronic Cafe International, The Kitchen, and Site Santa Fe. Funding has been provided by AT&T which, in a long-term commitment, has supported CEAIT and the teleconcerts for the last six years.

EVENTS IN THE ELSEWHERE

Performed by Joan La Barbara (Santa Fe)
Music composed by Joan La Barbara
Video images by Steina and Woody Vasulka
Morphing sequences by Bruce Hamilton
Lighting designed by Dick Hogle
"Infinity chorus" voices: Dina Emerson, Joseph Fosco, Orlando Jacinto Garcia, Don Meissner, Elise Morris, Jon Christopher Nelson, Andrian Pervazov, William Pomerantz, Steina

INTERMISSION

A SET OF THREE PIECES

Performed by Mari Kimura (New York)

**U (THE CORMORANT)
FOR VIOLIN AND LIVE ELECTRONICS**

Composed by Mari Kimura

**NEW WORK
FOR VIOLIN AND SIGNAL PROCESSING**

Composed by Robert Rowe

**VARIANTS
FOR VIOLIN AND SIGNAL PROCESSING**

Composed by Jean-Claude Risset

INTERMISSION

**WEI FUN
FOR COMPUTER AND ELECTRONICS**

Composed by Carl Stone

WORLD PREMIERE PERFORMANCE

Performed by Carl Stone (Santa Monica)

Members of the audience will be able to interact informally with members of the other two audiences after the performance.

PROGRAM NOTES

EVENTS IN THE ELSEWHERE, composed and performed by Joan La Barbara, was inspired by the life and work of physicist Stephen Hawking. It explores the mind of a character who, trapped in a minimally functioning body, yearns for an alternate reality where the physical body is unnecessary, while expounding theories of the nature of the universe and beyond, communicating solely through means of technology. The title refers to occurrences existing outside the cones of absolute past and absolute future.

A pitch follower translates vocal material into information accessible to the computer for voice control of the theatrical environment, enabling La Barbara to sing light cues and trigger video and audio sequences. Interactor, a software program developed by Mark Coniglio and Morton Subotnick, was used for scoring. Events in the Elsewhere was developed with funding from the National Endowment for the Arts, Opera/Music Theater and Inter-Arts programs during workshops and residencies at Arizona State University; The Atlantic Center for the Arts; CalArts CEAIT; the Center for Contemporary Arts in Santa Fe; Telluride Institute; and Yellow Springs Institute. The commissioning of the music by CEAIT and the Walker Art Center was made possible by a grant from the Meet the Composer/Reader's Digest Composer Commissioning Program funded by the Lila Wallace Reader's Digest Foundation and the NEA.

U (THE CORMORANT), written between February and May of 1991, was performed at the 1992 International Computer Music Conference in San Jose and is included on the ICMC CD. Mari Kimura writes: "In January of that year I saw pictures of cormorants in the Persian Gulf trying to shake the oil off their bodies. A constant feeling of urgency about the global environment affected the piece. The form is quasi-palindromic, imitating the shape of the letter U. The core materials are simple, but they evolve and transform as the piece develops. I always have a vision of me and my violin stepping out from the usual boundaries, extending the aural experience into an unknown dimension. I try to merge the timbre and the movement of the sounds of my violin with the electronic sounds, which are created using the Yamaha TG77 synthesizer."

IN ROBERT ROWE'S NEW WORK, the violin expands and fragments into a menagerie of pseudo-violins, imposter violins, alien violins, finally something not even violinish.

JEAN-CLAUDE RISSET'S VARIANTS is the first state of a work-in-progress dedicated to Mari Kimura. The title refers to the transformations of violin sounds produced by digital processing, but also to certain variational processes within the violin part. Digital echoes and reverberation build up a contrapuntal and harmonic fabric that extends the violin melodies. Variants was premiered at ISEA 1994 in Helsinki.

WEI FUN has been composed at the request of the Three Sites/Multiple Views teleconcert series, and is a work for sampled sound and image. It is performed in realtime using a Macintosh computer which controls both image and sound. Multiple data streams (audio and video signals) are then sent to each venue. The video material is made up of images sampled from a variety of sources, including television, the internet, and intermediate images from one of my own animations.

—Carl Stone

PROFILES

JOAN LA BARBARA (see Profiles for April 24)

VIDEO ARTIST WOODY VASULKA, born in Brno, Czechoslovakia, began to produce and direct films while a student at the Academy of Performing Arts in Prague. In 1965 he emigrated to New York, where he worked as a freelance film editor, experimented with electronic sounds and stroboscopic lights, and, with his wife, Steina, founded The Kitchen. Vasulka taught at the Center for Media Study at SUNY-Buffalo, received the American Film Institute's Maya Deren Award in 1992, and has participated in major video shows worldwide. His award-winning videos include Artifacts, The Commission, Art of Memory, and Brotherhood.

STEINA was born in Iceland, studied at the Prague Music Conservatory, and was a member of the Icelandic Symphony Orchestra. Since coming to the U.S. she has been active in the development of the electronic arts. Her work has been shown and broadcast extensively both in this country and Europe, and she was honored recently with a retrospective show at the Museum of Modern Art in San Francisco.

DICK HOGLE was born in Brooklyn, NY in October of 1939. He graduated from SUNY New Paltz with a Bachelor's Degree in Art. He has exhibited his Light Art in NYC, La Jolla, CA, Milwaukee, WI, Amherst, MA, Washington, DC, Miami, FL and Santa Fe, NM. As well as being an established artist, he is an accomplished jazz musician. He has participated in many multimedia events and "happenings." Starting at Judson Church in NYC in the 60s, the many interdisciplinary arts groups he has worked with combined his light art, music, and more recently, pyrotechnics. He has traveled throughout the United States and to other countries as a lighting designer and has resided in Santa Fe for the last eighteen years.

BRUCE HAMILTON was born in Montreal and studied at the Annenberg School of Communications at the University of Pennsylvania. He has worked as a photographer and builder, and has designed award-winning modular climbing environments for children and site-specific sculptures for Art in Public Places.

MARI KIMURA branched out from a mastery of traditional violin repertoire to embrace the worlds of extended violin technique and interactive computer music. A native of Japan, she studied composition with Mario Davidovsky at Columbia University and computer music at Stanford. She holds a doctorate in performance from Juilliard and is currently on the faculty of New York University. Recent solo appearances have included the International Bartok Festival in Hungary, the Asian Contemporary Music Festival in Seoul, the

Festival International Musique Actuelle in Quebec, and the International Symposium of Electronic Art in Helsinki. Kimura has appeared as soloist with the Tokyo Philharmonic and is the recipient of Japan's prestigious Kenzo Nakajima Prize.

ROBERT ROWE, associate director of the Music Technology program at New York University, was the first composer to complete the Ph.D. in Music and Cognition at the MIT Media Laboratory. From 1978 to 1987 he lived and worked in Europe, where he was associated with the Institute of Sonology in Utrecht, the Royal Conservatory in The Hague, the ASKO Ensemble of Amsterdam, and IRCAM in Paris. In 1990 Rowe's composition Flood Gate won first prize at the Bourges International Electroacoustic Music Competition. His music is available on CD from Harmonia Mundi and the International Computer Music Association.

JEAN-CLAUDE RISSET was born in France, studied composition with Suzanne Demarquez and Andre Jolivet, and worked with Max Mathes at Bell Laboratories to develop the musical resources of computer sound synthesis. He was head of the computer department at IRCAM from 1979 to 1985. As a composer-in-residence at the MIT Media Laboratory, Risset implemented the first realtime interaction between performer and computer with acoustic piano sounds. Currently he is head of research at CNRS and works on computer music in Marseille, France.

CARL STONE (see Profile for April 25)

TWO PIANO WORKS

Composed by Michael Jon Fink

AUTOMATIC PIANOS (1996)

FOR FOUR PIANOS

performed automatically in three cities simultaneously

MULTIPLE PIANO MUSIC

FOR FOUR OR MORE PIANOS

Performed by Michael Jon Fink and

Bridget Convey (Santa Monica),

Joan La Barbara and Peter Pesic (Santa Fe)

INTERMISSION

THREE PIANO WORKS

Composed by Morton Feldman (1926-1987)

TWO PIANOS (1957)

Performed by Michael Jon Fink (Santa Monica) and

Peter Pesic (Santa Fe)

PIANO THREE HANDS (1957)

Performed by Michael Jon Fink and

Bridget Convey (Santa Monica)

PIECE FOR FOUR PIANOS (1957)

Performed by Michael Jon Fink and

Bridget Convey (Santa Monica),

Joan La Barbara and Peter Pesic (Santa Fe)

INTERMISSION

INTIMATE IMMENSITY

Composed by Morton Subotnick

Performed by Joan La Barbara (Santa Fe),

Thomas Buckner (New York),

Morton Subotnick (Santa Monica)

Video body parts by Palle Henckel and Sara Roberts

Video corridors and post production by Woody Vasulka

Lighting designed by Dick Hogle

I wish to dedicate this evening's music to the memory of Morton Feldman, a great musician and friend. His music was, and remains, an inspiration to all of us.

—Morton Subotnick

Disklavier reproducing pianos provided by Yamaha Keyboard Division through David L. Abell, Inc., Los Angeles, Music World of Albuquerque, and Frank and Camille Keyboard Center of Manhattan.