

UPCOMING PERFORMANCES

April 27: Boris Berman plays Prokofiev

April 29: Bach's Circle
J.S. Bach, his sons, and contemporaries

May 14: The California EAR Unit
World premieres of two commissioned works by John Luther Adams and Gordon Beferman

May 30 and 31: Partch
Harry Partch's custom-built microtonal instruments in historical works

For more information visit: www.redcat.org

CEAIT Festival 2008: The Hub

April 26, 2008
8:30 pm

presented by
REDCAT
Roy and Edna Disney/CalArts Theater
California Institute of the Arts

CEAIT Festival 2008: The Hub

CalArts Center for Experiments in Art, Information, and Technology

Saturday, April 26, 2008

8:30pm

PROGRAM

***Noosphere: Sonification of
Global Consciousness (2005)***

Scot Gresham-Lancaster

Tesla Sync (2004)

John Bischoff

Lou Drift (2004)

Tim Perkis

pins&splits (2004)

Mark Trayle

INTERMISSION

Boss (2005)

Phil Stone

Cut To Ribbons (2006)

Chris Brown

Hot Potato (2006)

Scot Gresham-Lancaster

The CEAIT Festival is funded, in part, by a grant from Native Instruments.



PROGRAM NOTES

***Noosphere: Sonification of
Global Consciousness (2005)***

Scot Gresham-Lancaster

The Global Consciousness Project (<http://noosphere.princeton.edu>) has been collecting data from a global network of random event generators since August,

Toshi Nakamura, and Wadada Leo Smith. He teaches in the School of Music at CalArts.

Phil Stone (b. 1959, Hartford, Connecticut) studied experimental music at Wesleyan University with Alvin Lucier, Nic Collins and Paul DeMarinis. It was there, and through continued study at Mills College, that he first explored the creative potential of electronics and microprocessors. Diving into the nascent field of personal computer-enabled electronic music, he designed and performed with custom instruments using some of the earliest single-board computers. This accidentally made him employable; his quarter-century as a professional programmer has included work for NASA and a long career with the University of California. In addition to his collaboration with The Hub, he regularly composes and performs live electronic music for the Laura Pawel Dance Company of New York.

Scot Gresham-Lancaster (b. 1954, Redwood City, California) is a composer, performer, and instrument builder. He is dedicated to research and performance using the expanding capabilities of computer networks for musical and cross-disciplinary expression. He has created ground-breaking new works for audience participation via cellphone, text-messages and the Internet. Other new pieces include a series of “co-located” performances with “live” and remote dancers, video artists and musicians in network-based performances. He has worked with multimedia prototyping and user interface theory, and has been doing ongoing work to develop new families of controllers to be used exclusively in the live performance of electroacoustic music. He has studied, assisted, and collaborated with many major figures of contemporary music.

CEAIT Festival

Curator: Mark Trayle

Co-Producers: Mark Trayle and Lauren Pratt

performance of new electronic instruments. These range from electro-acoustic instruments (“Gazamba”, 1982), to acoustic instrument transformation systems (“Lava”, 1992), and audience interactive FM radio installations (“Transmissions”, 2004, with Guillermo Galindo). In 2005 he created TeleSon, a composition for two ReacTable instruments performed in a joint concert between Ars Electronica in Linz, Austria and the International Computer Music Conference in Barcelona, Spain. Recordings of his music are available on Tzadik, Pogus, Intakt, Rastascan, Ecstatic Peace, SIRR, and Artifact labels. As a performer he has recorded music by Henry Cowell, Luc Ferrari, José Maceda, John Zorn, David Rosenboom, Larry Ochs, Glenn Spearman, and Wadada Leo Smith; as an improviser he has recorded with Anthony Braxton, Pauline Oliveros, Fred Frith, Rova Saxophone Quartet, Ikue Mori, Alvin Curran, William Winant, Biggi Vinkeloe, Don Robinson, and Frank Gratkowski, among many others. He teaches at Mills College in Oakland, California where he is Co-Director of the Center for Contemporary Music (CCM). <http://www.cbmuse.com>

Tim Perkis (b. 1951 Cincinnati, Ohio) has been working in the medium of live electronic and computer sound for many years, performing and recording in North America, Europe and Japan. His work has largely been concerned with exploring the emergence of life-like properties in complex systems of interaction. In addition, he is a well known performer in the world of improvised music, having performed on his electronic improvisation instruments with hundreds of artists and groups, including Eugene Chadbourne, Fred Frith, Elliott Sharp, Leo Wadada Smith and John Zorn. Perkis is also producer and director of a feature-length documentary on musicians and sound artists in the San Francisco Bay area called *Noisy People* (2005).

Mark Trayle studied composition with Robert Ashley, David Behrman, and David Rosenboom at Mills College. He works in a variety of media including live electronic music, installations, improvisation, and compositions for chamber ensembles. Recent venues for performances and exhibitions include t-u-b-e (Munich), DEAF '04 (Rotterdam), Resistance Fluctuations (L.A.), net_condition (ZKM Karlsruhe), Pro Musica Nova, Format5 (Berlin), and Inventionen 2004 (Berlin). His music has been performed by Champ D'Action, Ensemble Zwischentöne, Kammerensemble Neue Musik Berlin, and Ensemble Mosaik. Recent collaborators include Muhal Richard Abrams, Boris Baltschun and Serge Baghdassarians, David Behrman,

1998. The network has grown to about 65 host sites around the world, each running software that reads the output of physical random number generators and records a 200-bit trial sum once every second, which is sent to the Princeton site. This piece is a sonification of the state of the network at the time of performance. Each performer is sent one piece of data in sequential order from each of the sites around the world that are currently part of the grid. This is a floating-point number between 0.0 and 1.0 to be used to control timbre. The piece is similar to Stuck Note with this parameter representing what was called the “X factor” in that piece.

—Scot Gresham-Lancaster

***Tesla Sync* (2004)**

John Bischoff

Tesla Sync is another entry in a long line of Hub pieces that coordinate rhythmic timing in one way or another. Earlier examples include *Peyote*, *Dovetail*, and *Wheelies*, to name a few. In *Tesla*, one player broadcasts a rhythmic “trigger” message to create a timing grid upon which all musical actions are based. All players, including the broadcaster, respond to some statistical percentage of the triggers—a choice that is continuously variable between all or none—by generating sounds of their own creation. As points on the grid are sonified, the broadcaster can listen to the rhythmic results and vary the tempo or start and stop trigger messages all together. Frequent but unpredictable points of synchronization pull the whole together into a multi-path foot race over scrubby sonic terrain.

***Lou Drift* (2004)**

Tim Perkis

Lou Harrison (1917–2003), composer, instrument builder, tuning theorist, Californian, was one of our teachers, and the inspiration for this piece. Lou wrote several pieces in what he called “Free Intonation”, in which there is no fixed scale, but in which voices move freely by just-intoned intervals from one to the next, without being limited to a particular pitch set. This piece works in much the same way: a lead player seeds the process by reporting to the group and playing a long tone at a starting frequency; players are asked to pick one of the recently played or currently sounding tones and multiply and divide that frequency by one of the numbers 2,3,4,5,7, and play and report that new long tone in turn. The lead player also throttles statistically the rate at which the other players may play, and re-seeds the process if the piece wanders into sub or supra-audio pitch ranges. As in most Hub pieces, individual players are free to choose and perform all other aspects of their sound not specified by the composition.

pins&splits* (2004)*Mark Trayle**

Players alternate between a single 'background' sound and a set of one or more 'foreground' sounds. Players have no control over their own foreground/background switching; that's done by other players in the group. They do have control over certain parameters of the sounds they make. The intention was to thin out our typically hyperactive sound through a limitation of sonic material and the interruption of the performers' musical flow.

Boss* (2005)*Phil Stone**

There is exactly one "Boss" at any given time, who is completely in charge of The Hub's mix. The Boss sends amplitude messages to the other members of the group, in any way he or she desires. Anybody can become Boss at any time by deposing the former Boss. Sending a "trigger" message to the Hub effects this coup d'amplitude. Upon receipt of such a message, the former boss must stop sending amplitude messages immediately. The new boss cranks out amplitude messages until similarly deposed. Non-Boss Hubsters may not make any adjustment to their own amplitude, except to tweak their maximum loudness to balance with the group.

Cut To Ribbons* (2006)*Chris Brown**

Each player plays event-streams of sonic events ("ribbons") whose character is algorithmically composed using parameters shared with the rest of the ensemble. These parameters include: pitch, amplitude, timbre, tempo, rhythm, duration, density, and phrase duration. Each parameter is sent to one other player in the network at the moment the ribbon is triggered, and each player must allow any parameter received to replace his current value for that parameter, although he may also manually adjust any of his parameters at any time. Another parameter called "tuning" is broadcast to all players at the start of each ribbon, and is used to control stochastic deviation from the other parameters in the composition algorithm; but each player selects only one other player's tuning data as an influence on his own process. The purpose of this system is to create a complex feedback network of data exchange, so that the ribbons generated are all influenced by each other, but each player retains the freedom to play their own sounds at times of their own choice.

Hot Potato* (2006)*Scot Gresham-Lancaster**

Inspired by Hot Potato, a children's game that involves players quickly tossing a small object such as a beanbag to each other. The instructions for this piece are among the simplest of any Hub piece. A note is referred to as a "potato"; so when one catches a "potato" he plays the associated duration and passes it on as soon as it is played. Each player has the option of changing the pitch and duration of the "potato" before passing it on. What ensues is a rippling effect of notes passing from player to player in wild variation of timbre and volume cascading from the ensemble. There is no specification for sound or synthesis techniques so each performance provides a rich gumbo of personal choices.

BIOGRAPHIES

John Bischoff (b. 1949, San Francisco) has been active in the experimental music scene in the San Francisco Bay Area for over 30 years as a composer, performer, and teacher. He is known for his solo constructions in real-time synthesis and the pioneering development of computer network bands. His performances around the U.S. include New Music America festivals in 1981 and 1989, Experimental Intermedia (N.Y.C.), Lampo (Chicago), and the Beyond Music Festival (L.A.). He has performed numerous times in Europe including the Festival d'Automne in Paris, Akademie der Künste in Berlin, Fylkingen in Stockholm, and t-u-b-e in Munich. He was a founding member of The League of Automatic Music Composers (1978) and he co-authored an article on The League's music that appears in *Foundations of Computer Music* (MIT Press 1985). He was also a founding member of the network band The Hub with which he has performed and recorded from 1985 to the present. In 1999 he received an award from the Foundation for Contemporary Performance Arts (N.Y.C.) in recognition of his music. Recordings of his work are available on Artifact, 23Five, Lovely, and Tzadik. He teaches at Mills College in Oakland, California where he is the Studio Coordinator of the Center for Contemporary Music (CCM).

Chris Brown (b. 1953, Mendota, Illinois) composer, pianist, and electronic musician, creates music for acoustic instruments with interactive electronics, for computer networks, and for improvising ensembles. Collaboration and improvisation are consistent themes in his work, as well as the invention and