

# MUSIC AT NOON

## PROGRAM

*Georg Boenn & Friends*  
November 3, 2020 | 12:15 pm  
uLethbridge Online Concert

<i>Aspen</i> for Piano and Electronic Sounds (2019)	Georg Boenn
<i>A Day in the Sun</i> Video by Greg Niemeyer of <i>A Day in the Sun</i> featuring Margaret Lancaster, flute (2019)	Chris Chafe (b. 1952)
<i>Wat Subtawee Dammaram</i> for Piano, Harp and Crotales (2020)	Georg Boenn
<i>Yay, Thought I walk through the Valley of Silicon</i> Binaural Audio of 5 <sup>th</sup> order Ambisonics (2020)	Christopher Jette
<i>Tidal Mix – The Metered Tide</i> for Celletto and Pacific Ocean (2019) Video by Greg Niemeyer	Chris Chafe (b. 1952)
<i>Birch Song</i> for Piano (2020)	Georg Boenn

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### **Georg Boenn**      *Aspen*

I wrote Aspen in Summer 2019 after spending some time at the Birken Buddhist Forest Monastery in British Columbia. The main building is surrounded by an ancient grove of Aspen trees. Like many other aspens, the trees are clones derived from a single seedling. New trees can live for up to 150 years above ground. Every tree is connected to a common root system that can be many thousands of years old, making an Aspen grove one of the oldest living beings on Earth.

*Images courtesy of Dave Getzschman.*

### **Chris Chafe**      *A Day in the Sun*

The music was composed in 2017 for Margaret Lancaster's recital at NIME 2017, Copenhagen. A Day in the Sun uses FM singing voice integrated with flute lines in the first section. The following part juxtaposes flute effects with chaotic oscillators, which are "performed" by a video Greg made from NASA's solar observatory data.

Flute: Margaret Lancaster

Director: Greg Niemeyer

Camera: Luke Chayo, James Osborn

Editor: James Osborn

Production Assistant: Lucas Bosman

Special Thanks to Lisa Esters

### **Georg Boenn**      *Wat Subtawee Dhammaram*

This piece was written as incidental music for an online documentary video about the Thai Buddhist monk Ajahn Ganha. Wat Subtawee Dhammaram is the name of his monastery.

I condensed and remixed parts of the score for this concert version.

*Images courtesy of Jake Mitra.*

### **Christopher Jette**      *Yay, Thought I walk through the Valley of Silicon*

The piece was composed in 2020 and recorded in ambisonics audio format. This special recording technique allows for a three-dimensional presentation of audio sources. This particular version is a binaural mix of 5th order ambisonics. The ideal way to listen to this piece is via headphones.

At the heart of the San Francisco Bay Area (The Y) is silicon valley and all of its economic disruption. This piece is a recording that traverses 4 city blocks on California Avenue (yes, right past The Hotel California) in Palo Alto. While many mistakenly believe University Avenue is at the heart of Palo Alto, it is a facade erected by the railroad tycoon turned university founder (Leland Stanford). The main street of Mayfield, which eventually became Palo Alto, was indeed California Avenue. This walk begins at the Cal Train Station (don't ask why there still is no cohesive mass transit) and ends at El Camino Real. El Camino Real is the path of the Spanish Missionaries which they marked by spreading poppy seeds so they could find their way back south to Mexico by following the yellow flowers (the pavement obscures the flowers). This acoustic journey is the result of six people recording simultaneously. They walked up the street in a formation which this ambisonic reconstruction preserves. The heart of the recording is an 8 capsule ambisonic microphone which captures a 360 degree soundfield. At the perimeter of this soundfield are 4 people arranged in a square, each operating a stereo recorder. These individual points on the sonic sphere serve as sonic magnification of components of the soundfield. By

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shifting the emphasis to each of these different recordings the listener encounters the entire sonic landscape in one moment and in the next, is zoomed in to hear rustling leaves or a passing vehicle (sometimes from multiple perspectives). The approach in mixing is simply using the human beings (or squirrels) penchant for following the most active sonic elements ("oh look a shiny thing" in visual speak) and emphasizing the recording where the sonic activity is. In addition to these recordings of sounds perceived by the human ear, there is an additional recording that was made by the sixth person in our party, who used a voice coil microphone in order to collect Electro Magnetic Fields (EMF) radiation from cell phones, ATM's, power wires, walk signals, etc. These mechanically regular waveforms and pulsations blend with the soundfield recording in some moments and stand apart by dint of their periodic repetition.

Recorded 2020/02/16

The recording team is was comprised of :

Fernando Lopez-Lezcano - 8 channel ambisonic microphone - Center position

Chris Lortie - stereo recorder - Front left

Ricci Adams- stereo recorder - Back left

Christopher Jette - stereo recorder - Front right

Vilbjorg - stereo recorder - Back right

Doug McCausland - Voice Coil - random walk

This is a binaural rendering (please use headphones! - you can't hear the spatial rendering without them) of the 3D ambisonic work.

### **Chris Chafe**

### *Tidal Mix — The Metered Tide*

Like many coastal cities and communities around the globe, the San Francisco bay area faces massive challenges in adapting to rising sea levels due to global warming. Rising sea levels result in higher risk of flooding. Data that is constantly measured can be presented as graphs but it can also be listened to by a process called sonification. This technique of sonification is a field in which Stanford Professor Chris Chafe has done a lot of work in the past. In summer 2019, Chris Chafe improvises on location with his instrument to a sonification of 100 years of tidal records. The composer comments on the production process for this video as follows:

Greg Niemeyer suggests a location test for sonification music video. The site is Crissy Field, Golden Gate National Recreation Area at the upper tip of San Francisco next door to the southern end of the Golden Gate Bridge. The data set is 100 years of tidal records acquired by the gauge on the shore adjacent to where we record. Greg brings video / audio crew, I bring cellette, mobile phone and earbuds. We make 7 takes and depart.

I then flew to British Columbia laptop in lap and worried "how will I ever do the post-production" of this completely fun but quick session while going onward with other projects. A "light bulb" idea happened on the plane (as sometimes does at altitude). I wrote a script while seat belted in place in which the audio mix is made automatically and follows the original tidal data. I sent the edit decision list to Greg and his video edits followed suit.

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## BIOGRAPHIES

**Georg Boenn** studied composition at the University of Music in Cologne, Germany. His teachers include Jürg Baur, Krzysztof Meyer and Clarence Barlow. After graduation, he joined the Cursus d'Informatique Musicale at IRCAM, Paris. In 2011, Georg completed his PhD in Computer Science at the University of Bath, UK, where he worked with John Fitch in the areas of Algorithmic Composition and Automated Music Transcription. Georg was resident artist at the ZKM in Karlsruhe (Centre for Art and Media), and at the Atelierhaus Worpswede, Germany.

In summer 1999, he worked as a visiting scholar at the Centre for Computer Research in Music and Acoustics (CCRMA) at Stanford University. He taught Electronic Music at the University of Music, Bremen, and was a Senior Lecturer in Music and Sound Technologies at the University of South Wales, UK. Georg's musical output contains works for solo instruments, ensembles, vocal music, orchestral and electronic music. In 2015, he joined the Music Department at the University of Lethbridge, Alberta, Canada. Georg's main areas of research are algorithmic composition, rhythm, and expressive timing. His latest book, *Computational Models of Rhythm and Meter*, published by Springer Nature, explores new methods for the composition, analysis, and transcription of musical rhythms, meter, and form. By taking into account music perception, psychology, and mathematics, it develops a new process for the automated transcription of rhythms from musical performances. Georg has published in peer-reviewed journals, and has presented at a number of international conferences (ICMC, LAC, ICSC). He wrote numerous algorithms for music analysis and composition that are implemented in his open source software project called chunking.

**Chris Chafe** is a composer, improviser, and cellist, developing much of his music alongside computer-based research. He is Director of Stanford University's Center for Computer Research in Music and Acoustics (CCRMA). In 2019, he was International Visiting Research Scholar at the Peter Wall Institute for Advanced Studies University of British Columbia, Visiting Professor at the Politecnico di Torino, and Edgard-Varèse Guest Professor at the Technical University of Berlin. At IRCAM (Paris) and The Banff Centre (Alberta), he has pursued methods for digital synthesis, music performance and real-time internet collaboration. CCRMA's jacktrip project involves live concertizing with musicians the world over.

Online collaboration software and research into latency factors continue to evolve. An active performer either on the net or physically present, his music reaches audiences in sometimes novel venues. An early network project was a simultaneous five-country concert was hosted at the United Nations in 2009. Chafe's works include gallery and museum music installations, which are now into their second decade with "musifications" resulting from collaborations with artists, scientists and MD's. Recent work includes the Earth Symphony, the Brain Stethoscope project (Gnosisong), PolarTide for the 2013 Venice Biennale, Tomato Quintet for the transLife:media Festival at the National Art Museum of China and Sun Shot played by the horns of large ships in the port of St. Johns, Newfoundland.

**Christopher Jette** is a curator of lovely sounds, creating work as a composer and new media artist. His creative work explores the artistic possibilities at the intersection of human performers/creators and technological tools. Having trained as a violinist, his compositions are strongly coupled to the performer that they are written for, highlighting their unique performance perspective. Jette's research details his technical and aesthetic investigations and explores technology as a physical manifestation of formalized human constructs. A highly collaborative artist, he has created works that involve video, dance, theater, websites, electronics, food, toys, typewriters, cell phones, printing, instrument design and good ol' fashioned wood and steel instruments. In addition to creating concert music, Jette explores Creative Placemaking through site-specific and interactive work as a core-four member of the Anchorage based Light Brigade.

Jette is an active member of the research and composition community both locally and internationally having presented works in Mexico, China, Finland, England, Italy, New Zealand, Australia, France, Poland, Greece, Romania and throughout

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the United States. He is frequently commissioned and his work is recognized with various awards, fellowships and residencies. Jette received a PHD in composition from the UC Santa Barbara, a MM in composition from the New England Conservatory and a BA in violin performance from the University of Wisconsin, Oshkosh. He was the 2015-16 Interdisciplinary Performance Grant Wood Fellow and Visiting Assistant Professor in Music at the University of Iowa, Iowa City. He served as the Technical Director of the Max Lab and was a Lecturer at Stanford University.

### **Margaret Lancaster**

New-music luminary" (The New York Times) and "leading exponent of the avant-garde flute" (Village Voice), Margaret Lancaster has built a large repertoire of new works composed for her that employ extended techniques, multi-media, and electronics that subtly and unabashedly fuse music, theater, and movement. Performance highlights include Lincoln Center Festival, Spoleto Festival USA, Ibsen Festival, Santa Fe New Music, Edinburgh Festival, Tap City, New Music Miami, and Festival D'Automne. A member of Either/Or, Glass Farm, and Fisher Ensemble, she has been a guest of many groups including Argento, Novus NY, Counter) induction, and the New York Philharmonic. She has recorded on New World Records, OO Discs, Innova, Naxos and Tzadik, and was selected for Meet the Composer's New Works for Soloist Champions project. Noted for her interdisciplinary performances, Lancaster, who also works as an actor, dancer, and amateur furniture designer, presents solo and chamber music concerts worldwide. Recent collaborations include playing Helene in the 7-year worldwide run of OBIE-winning Mabou Mines Dollhouse, BMP's Kocho, and Fables on Global Warming with Karole Armitage's ArmitageGone!Dance...

### **Greg Niemeyer**

Born in Switzerland in 1967, Greg Niemeyer studied Classics and Photography. He started working with new media when he arrived in the San Francisco Bay Area in 1992. He received his MFA from Stanford University in New Media in 1997. At the same time, he founded the Stanford University Digital Art Center.

In 2001, he was appointed at UC Berkeley as a Professor for New Media in Art Practice. He co-founded and directed the Center for New Media, focusing on the critical analysis of the impact of new media on human experiences.

Greg Niemeyer's work focuses on mediations between individuals, communities and environments. These mediations rely on data manifestations. Data manifestations are materializations of abstract data in the way people can feel. Sea water levels can become compositions for Carillons. Climate data stored in the Vostok Ice Core can become an audio tour. The myriad ways in which nodes in networks can connect to define emergent ways of life can become a gallery exhibit or a multimedia concert.

Niemeyer's work includes collaborations across disciplines and media from gravure to VR, always with an eye for the poetic foundations and social implications of technical protocols.

Selected projects include: Gravity (Cooper Union, NYC, 1997), PING (SFMOMA, 2001), Oxygen Flute (SJMA, 2002), Ping 2.0 (Paris, La Villette Numerique, 2004), Organum Playtest (BAMPFA 2005), Good Morning Flowers (SFIFF 2006, Townhouse Gallery, Cairo, Egypt, 2006), Maldives Pavillion (Venice Biennale, 2013), gnosisong (CCD Mexico City, 2015), //supraliminal (ZKM, Karlsruhe, 2017), Sonic Web (ZKM, Karlsruhe, 2018) blackcloud.org, sevenairs.org, polartide.org, gifcollider.com, tsarbell.com and radioflux.org. <https://www.gregniemeyer.com/dayinthesun>