Changing Tides II:
A Telematic Translocational Concert

A collaboration production between Seoul Institute of the Arts, UC San Diego and CultureHub NY

San Diego:
Thursday, February 13th, 2020 – 7:30 p.m.
Conrad Prebys Music Center Experimental Theater

Seoul:
Friday, February 14th, 2020 – 12:30 p.m.
Namsan Arts Center

7:30pm EST – Location-specific introductory performances and installations

In San Diego – Video installation by Kyle Johnson, with San Diego musicians

In Korea – Visual artist BoSul Kim with Korean musicians

8:00pm EST – Telematic Concert

Re-Death	Jean Oh
New Tidings and Sediments	Mark Dresser
Zephyr	Stephanie Richards
The Crystal Spirit	Jungpyo Lee

Brief pause

"All Nearness Pauses"	Michael Dessen
Re-birth	Yoon Jeong Heo

서울예술대학교
SEOUL INSTITUTE OF THE ART

UC San Diego
ARTS AND HUMANITIES
Music

Performers in San Diego
Wilfrido Terrazas, flutes
Stephanie Richards, trumpet
Michael Dessen, trombone
Joshua White, piano
Mark Dresser, bass

Performers in Seoul
Bae Il Dong, voice
Yoon Jeong Heo, geomungo
Jean Oh, guitar and computer
Aram Lee, daegeum and yanggeum
Min Wang Hwang, ajaeng, janggu
Jungpyo Lee, kayageum
Bo Sul Kim, visual art

Production in Seoul
Director: Jungung Yang
Producer: Jun Oh
Visual Director: Jung Hwan Kim
Head of Practicum Support Center: Doil Ok
Local Audio: Junhoon Pi
Sound Engineering: Philip Ryu
Manager of Practicum Support Center: Changyong Ha
Stage Set Designer: Kangwon Lee
Visual Engineering & Telepresence: Seunghoon Lee
Sound Engineering: KyungHoon Kim
Light Designer: Chahoon Lee
Visual Engineering: Changwon Chang
PR Center: Youngjun Kim
PR Manager: Chiho Yoon
External Relation Department
IT Support: Jungkum Shin
IT Manager: Wonjun Ha
External Relation Department
Industry Cooperation Center

Production in San Diego
Directors: Mark Dresser, Michael Dessen
Scenic Design: Victoria Petrovich
Technical Director: Trevor Henthorn
Video content and production: Kyle Johnson
Production Director: Jessica Flores
Projection mapping: Tiange Zhou
Video and audio networking: Juan David Rubio
Audio networking: Stella Ko
Local audio: Jeremy Olson

Production at CultureHub NYC
Artistic Director: Billy Clark
Video support: Sangmin Chae

Contact us for information on upcoming concerts:
Music Box Office: (858) 534-3448 | http://music.ucsd.edu/concerts

Audience members are reminded to please silence all phones and noise-generating devices before the performance, and to remain seated during the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.

Jeremy Olson – Theatrical Production Specialist
David Espiritu Jr. – Production Coordinator
Gabriel Zalles – 122 GSR

Notes from the Composers

Re-Death – Jean Oh
We, as humans, are born and die once, but as part of nature, human beings are reborn endlessly as natural substances that make up microscopically and macroscopically the body.

Tidings and Sediments – Mark Dresser
New Tidings and Sediments is an ongoing multimedia work. Layers of memory, culture and improvisation accumulate and transform like the tides and shifting sands of our interconnected telepresence network. A collaboration with multimedia artist Kyle Johnson, the initial work was conceived to evolve in three concerts over four months as part of the 2016 "Changing Tides- A Telematic Translocational Concert Series" between San Diego Seoul, Zürich, and New York.

As an invocation, each performance began with short unaccompanied solos by each musician between locations. Selected solos by Bae Il Dong, Lee Jungpyo, Kim Young Dong (Seoul) Matthias Ziegler, Gerry Hemingway (Zürich), Ray Anderson (New York), and Myra Melford (San Diego) re-emerged, in subsequent performances as "ghost layers" upon which new materials were composed and recombined.

In July 2019 these abstracted solos were re-recorded in duo with bass as a newly transformed iteration for this evening's installation and tonight's performance. Together, we will bring our multi-time-zone present into focus with our shared past and hopes for the future.

Zephyr – Stephanie Richards
Zephyr explores the time difference between the distances, leaving space for cascading gestures, pulse, silence and air.

The Crystal Spirit – Jungpyo Lee
'Jingugugut: Gut, kut or goot (굿) are the rites performed by Korean shamans, involving offerings and sacrifices to gods, spirits and ancestors. 'Jingugugut' in particular proceeds immediately after a person dies and is buried. A shaman receives the soul that has been cleansed with murmurs and reverberation and leads it to the afterlife.

All Nearness Pauses – Michael Dessen
I composed this piece with these specific musicians in mind, and it contains a continuous thread of improvisation featuring different solos and duos, accompanied by shifting textures. The piece culminates in a densely multilayered final section featuring Bae Il Dong, intended to generate a unique, composite sonic energy across our two locations. Borrowing its title from a poem by E. E. Cummings, "All nearness pauses while a star can grow," this piece is a meditation on the infinite degrees of scale that are beyond our human perception, from the unsolved mysteries of quantum mechanics to the vastness of the multiverse, as another way of thinking about the climate crisis and our role in creating it.

Re-birth – Yoon Jeong Heo
Based on the concept of incarnation, circulation of life, *Re-birth* will merge music with visual imagery.

San Diego Directors' Note

Building upon our first *Changing Tides* collaborative concert series in 2016, tonight's concert explores the visual, musical and metaphoric dimensions of telematic performance as a meaningful medium for social and artistic engagement. We have been creating telematic performances since 2007 with sites across the world. Working with our Korean collaborators is especially exciting given their high level of visual and cinematic creativity, as well as the powerful musical resonances between our jazz-inspired music and Korean folkloric and shamanic traditions.

We have spent over a year and a half working to create the concert you will hear tonight. It is impossible to capture in words the complexities of experimenting with cutting-edge technologies across time zones, cultures and languages to mount a creative work of this scale. In addition to the artistic end result you will hear tonight, we consider the collaborative process equally important: The skills and sensibilities that we are working to develop through this intercultural, networked collaboration are a microcosm of what we believe is needed to address today's truly global crises.

As co-directors of the project for the San Diego site, we are tremendously grateful to the project's extensive staff, especially producer Jun Oh and director Jungung Yang in Korea, our technical director in San Diego, Trevor Henthorn, our scenic director, Victoria Petrovich, and the many creative and technical staff at both sites listed in this program. We also thank the Department of Music at UC San Diego, the Seoul Institute of the Arts, and CultureHub for their ongoing support. We also offer our deepest thanks to the wonderful musicians, whose individual creative voices are at the core of this project. And finally, we thank you, the audience for joining us tonight (in San Diego) and simultaneously, in the future, tomorrow (in Seoul).

~Mark Dresser and Michael Dessen

Seoul Director's Note

Changing Tides is a Requiem for the Earth which is happening in each space, the past, present, and future, and each space has been tied together by the axis of time. This requiem, called Jin-o-gu-gut, who wishes the life of those who are not dead but are cast by the shadow of death, honors the soul of the earth. The earth has been facing a climate apocalypse, such as anthropogenic climate change and ecological breakdown, including global warming and abnormal temperatures, El Niño and La Niña, typhoons, sea-level rise, earthquakes, volcanoes and so on. Our Requiem, *Changing Tides*, wishes a new life cycle and birth of the earth.

2019 Changing Tides concert will make an ensemble with the ghosts from the 2016 Changing Tides. The ensemble is happening together in the time axis through Telematic technology that connects San Diego with Seoul which can overcome a 17 hour time difference. There is no latency in this ensemble. We define the latency or time difference as the possibility and creativity of new time and musical space. Technology tries to connect constantly without latency. On the other hand, we, musicians, transcend the time and space into independent creative art spaces where latency exists at the moment but lasts forever as a creative art space.

The creation and disappearance of humans and the earth are equal to cosmic circulation. When the moon moves away from Earth, Mercury, Jupiter, Mars, Saturn and Venus, our planet is affected by the changes that occur. The original elements of the Earth consisted of water, wood, fire, earth, iron. Coexistence occurs when this misrepresentation is in full circulation in a circle. Mutual Growth means that different elements help and rise and grow. The five artists who are represented on a holographic screen from San Diego on stage represent the Mutual Growth of the five senses, and also the Eastern pentagram. Now, through this performance, the circular elements are called out as we pray for the healing process of the earth.

There are seven artists doing live music and live visual performances on stage in Seoul. Seven here is a metaphor for the western major scale. The solar system can be seen with the naked eye: Sun (Sun), Moon (Mon), Mars (Tue), Mercury (Wed), Jupiter (Thur), Venus (Fri), and Saturn (Sat). This solar system revolves around the sun in precise cycles and affects the global environment.

The sum of these five elements and seven is twelve. Time uses the twelve-hour clock system. Based on the time, the life of the earth, all connectivity is integrated into twelve spaces and images on the stage. 180 degrees of the panorama spread over these twelve, and it allows you to imagine 360-degree circular images as well. At the point where the axis of time meets, the five senses of the audience are stimulated.

At this moment, we pray for the earnest recovery of the earth and the return of life through the permanent aspects of this creative space.

~Jungung Yang