



SARAH WEAVER

LIST OF COMPOSITIONS

EN-S(O) (2011)

for telematic large ensemble

Premiere:

November 2, 2011 at New York University and University of California San Diego via Internet

Performers:

San Diego Musicians: Nicole Mitchell, flute, Michael Dessen, trombone, Joshua White, piano, Mark Dresser, bass and conductor

New York Musicians: Jane Ira Bloom, soprano saxophone, Amir ElSaffar, trumpet and voice, Oliver Lake, alto saxophone, Tomas Ulrich, cello, Ikue Mori, laptop, Sarah Weaver, conductor

Video Art: John Crawford

Program Note:

Telematic ensemble piece for the event "Inspiraling 2011: Telematic Jazz Explorations". The title en-s(o) references metaphors of 'ensō' the Japanese word for "circle" and symbol associated with Zen, 'en' as translation in some languages to 'in', portal and lucidity in (o), and the motion of the title as deliverance into new balance and multidimensionality. For telematic music and the metaphor of the concert title 'inspiraling', this relates on several levels. Particularly, 'ensō' has many simultaneous symbolic layers such as wholeness and void, perfection and imperfection, strength and vulnerability. This relates to aspects of telematic music such as latency, the distance yet intimacy through the technology, and mixed reality states of internal, local, remote, and global. As a practice 'ensō' may be drawn in one stroke, completing the circle or leaving an opening, exposing the character and expression of the artist at the time, which also relates to music improvisation. The concepts of portal and lucidity have physical implications such as ports in networks, and diverse spiritual associations. This also relates to the shared space, or 'real space' of the artistic medium. As a whole, the title is intended as an expression of the motion of the piece, into the (o).

The music incorporates elements such as pitch and pulse spectrums, generative nodal harmony with nodes as points of multiple intersections, pointillism, polyphony, call and response, multiplicity, impulse time, simultaneous planes, associative sounds such as water and cultural invocation, improvisation, and gestural processing with sections of one conductor for both sites

and of two conductors to have simultaneous conducting in each location. The gestures are a combination of the gestural language Soundpainting, original gestures developed for the piece, and traditional conducting. The live video is based on spectral developments of a circle, designed to be a portal and an expression layer of the piece together with the music. The piece culminates in a generative circular synthesis in gesture, video, and music.