



SARAH WEAVER EVENTS ARCHIVE 2014

12/19/14 RAY ANDERSON & SARAH WEAVER: ENSEMBLE WORKS – ROULETTE, NYC

The Stone, Ave C and 2nd St, NYC

10:00PM \$20

"The Point Being" by Ray Anderson and Sarah Weaver

Ensemble: Ray Anderson, trombone, voice, Jane Ira Bloom, soprano saxophone, Marty Ehrlich, alto saxophone, James Zollar, trumpet, Uri Caine, piano, Mark Helias, bass, Gerald Cleaver, drums, Sarah Weaver, conductor

In a new dynamic collaboration, Ray Anderson and Sarah Weaver pose the great question, "What is the point of being"? with *The Point Being*, a large-ensemble piece that explores the primary, universal concern of metaphysics through metaphorical, existential, humorous, emotional, and multidimensional perspectives. Featuring a powerhouse ensemble comprised of some of the finest improvisational performers today, this searching dramatic work aspires to move from inner awareness to inner peace, and on then to a more peaceful world.

9/21/14 SLM ENSEMBLE NYC RECORDING SESSION – MAVERICKS STUDIO NYC

Jen Shyu, voice, Robert Dick, flutes, Jane Ira Bloom, soprano saxophone, Oliver Lake, alto saxophone, Ned Rothenberg, bass clarinet/shakuhachi, Amir ElSaffar, trumpet/voice/santoor, Ray Anderson, trombone, Dave Taylor, bass trombone, Min Xiao-Fen, pipa, Miya Masaoka, koto, Ursel Schlicht, piano, Mark Dresser, bass/composer, Gerry Hemingway, drumset, Sarah Weaver, conductor/composer

Recording of "Cycles of Awakening" by Sarah Weaver

Post-Production on "Spectral Syn" premiere performance recording at Roulette 2008, by Mark Dresser and Sarah Weaver

7/22-25/14 PRESENTATION "UNIVERSAL SYNCHRONY MUSIC" INTERNATIONAL CONFERENCE ON AUDITORY DISPLAY (ICAD) 2014: BIG DATA – NEW YORK UNIVERSITY

International Conference on Auditory Display (ICAD) 2014: Big Data

"Universal Synchrony Music" - Sarah Weaver

An audio and visual presentation on Weaver's large ensemble composition "Universal Synchrony Music", a multi-year electroacoustic project in collaboration with the NASA Kepler Mission and NASA ArtSpace exploring musical, technological, and metaphorical realizations of synchrony.

Sonification of data on stars and planets in the Kepler field 1000-3000 light years away is utilized for presence across distance, inherent expressions of multiplanetary habitable systems, and interactions for synchrony.
New York University, USA

4/6/14 UNIVERSAL SYNCHRONY MUSIC, VOLUME 2 – STANFORD UNIVERSITY, CA AND STONY BROOK UNIVERSITY, NY VIA INTERNET

Universal Synchrony Music (USM) is a cosmic multi-year telematic music project in collaboration with the NASA Kepler Mission and NASA ArtSpace exploring musical, technological, and metaphorical realizations of synchrony.

Sunday April 6, 2014

4:00pmPST Center for Computer Research in Music and Acoustics (CCRMA), Stanford University, California USA

Alex Chechile, computer and electronics, Cathleen Grado, computer, Shu Yu Lin, computer, Robert Dick, flutes.

Madeline Huberth, data analysis, Manaswi Mishra, data formatting.

Constantin Basica, audio technology, site coordinator. David Kerr, video technology.

7:00pmEST Simons Center for Geometry and Physics, Stony Brook University, New York USA

With support from Simons Center Art Program, Consortium for Digital Arts, Culture,&Technology (cDACT), SBU Music Department, Liminal Music Inc.

Ray Anderson, trombone, Miya Masaoka, koto, Min Xiao-Fen, pipa and voice, Doug Van Nort, computer and electronics, Sarah Weaver, conductor, project coordinator.

Alain Paradis and Stuart Jackson, audio technology. Michael Ricca and Matthew Blessing, video technology. Saman Samadi, technical assistance. Ross Karre and crew, video recording.

In collaboration with NASA Kepler Mission and NASA ArtSpace

Jon Jenkins, Kepler Mission Analysis Lead Co-I, TESS Mission Data Processing Lead Co-I, Computer Scientist AST Data Analysis

Yvonne Clearwater, New Media Innovation Leader, New Ventures and Communications, NASA Ames Research Center

Overview:

Universal Synchrony Music (USM) is a cosmic multi-year telematic music project in collaboration with the NASA Kepler Mission and NASA ArtSpace exploring musical, technological, and metaphorical realizations of synchrony. Sonification of data from the Kepler Mission on stars and planets 1000-3000 light years away is utilized for presence and interaction for synchrony.

Synchrony is defined as perception of alignment of distributed time and space components. This electroacoustic telematic ensemble is comprised of renowned experimental musicians utilizing their individual innovative musical languages in manifestation of the piece. Telematic music is live performance via the internet by musicians in different geographic locations. The network technology involves JackTrip audio software, HD videoconferencing, and Internet2.

USM Volume 1:

USM Volume 1 premiered in April 2013 as part of the "Virtual Tour: A Reduced-Carbon Footprint Concert Series" coordinated by Mark Dresser and Michael Dessen, featuring a large professional ensemble of renowned experimental jazz and computer musicians performing together telematically in San Diego, California and Stony Brook, New York. Sonifications of data streams on variable stars from the NASA Kepler Mission were shaped as an ongoing "cosmic stream" component of the piece, together with musical concepts including interaction and harmonization with cosmic sounds, creating perception of synchrony across local and extreme distances, exploring the nature of closeness and distance beyond physical characteristics, the nature of sound in a vacuum, and cultural and human levels of synchrony.

<<http://virtualtour2013.com/>> <http://www.nasa.gov/connect/artspace/creative_works/feature-sarah-weaver.html>

USM Volume 2:

USM Volume 2 in April 2014 continues this work and focuses on the metaphor of the NASA Kepler Mission's search for habitable planets as a search for synchrony. Over 700 planets have been identified in the habitable zone so far through this mission. USM Volume 2 sonifies these habitable planets and the stars they orbit, utilizing data such as light curves, phase curves, surface gravity, magnitude, radius, temperature, celestial coordinates, period, transit depth, transit duration, solar planet ratio, distance from Earth, and orbital alignments with Earth. This sonification gives presence to these planets and stars as a "third location" in the telematic concert and explores their attributes for synchrony. USM Volume 2 has been developed over the past year in close consultation with the performers, data analysts, and technologists. The musical concepts include resonance, timbral synthesis, integration, nodal intersections, pulsation, contour, harmonics, inner universe and outer universe relations, and alignment as synchrony.

Concert Listings: <http://scgp.stonybrook.edu/archives/11021>

<http://sb.cc.stonybrook.edu/happenings/arts/universal-synchrony-music-performance-april-6-at-simons-center/>

2/23/14 RAY ANDERSON & SARAH WEAVER: THE POINT BEING // SLIDERIDE – ROULETTE, NYC

Sunday, February 23, 2014 @ 8:00 pm

Location: Roulette, 509 Atlantic Avenue, Brooklyn, NY 11217

(917) 267-0363

Tickets - <http://roulette.org/events/ray-anderson-sarah-weaver-slideride/>

The Point Being

by Ray Anderson & Sarah Weaver

Ray Anderson, trombone, voice, Jane Ira Bloom, soprano saxophone, Oliver Lake, alto saxophone, James Zollar, trumpet, Uri Caine, piano, Mark Helias, bass, Gerald Cleaver, drums, Sarah Weaver, conductor

In a new dynamic collaboration, Ray Anderson and Sarah Weaver pose the great question, "What is the point of being"? with *The Point Being*, a large-ensemble piece that explores the primary, universal concern of metaphysics through metaphorical, existential, humorous, emotional, and multidimensional perspectives. Featuring a powerhouse ensemble comprised of some of the finest improvisational performers today, this searching dramatic work aspires to move from inner awareness to inner peace, and on then to a more peaceful world.

Slideride

Ray Anderson, Craig Harris, Art Baron, Earl McIntyre, *trombones*

In the second set, *Slideride*, a cooperative trombone quartet first formed in the early 1990's by Craig Harris and Anderson, return to the stage to present new works and new arrangements from their catalog that fuse the sounds and rhythms of trombone shout bands, New Orleans brass bands, and classic American big bands with the extended techniques of the avant-garde.

The Point Being and Slideride are presented with support from the Faculty in the Arts, Humanities, and Social Sciences (FAHSS) Research Initiatives Fund, Stony Brook University.