
Sunday Night Multimedia Series
"Survivors of Modern Industry"

Montana State University Department of Music
Reynolds Recital Hall, Howard Hall
October 21, 2007 - 7:30 PM

PROGRAM

<i>Lines</i>	Stephanie Loveless
<i>Smooth Striations</i>	Sam Ankeny Rick Smith Leif Routman
<i>Son et Lumières</i>	film: Nick Cope music: Tim Howle
<i>Chernobyl Generation: The Cloud</i>	Angela Veomett
<i>The Last Christmas</i>	Kristi McGarity
Excerpts from <i>IBM 1401, a user's manual</i>	Johann Johannsson
<i>The Final Precipice</i>	Jeffrey Peyton
Stephen Versaevel, timpani	

Lines

In this meditative audio-visual piece, repeating images, shot on Super-8 mm film and abstracted by processes of digital manipulation, interact with an electroacoustic soundscape, based on a recording of a single piano phrase. Piano melodies, the purring of a Super-8 projector, and images of a crow, an amusement park, and train tracks, are all slowed down and abstracted in a poetic investigation of their nature. The source material is mined for the sonic, visual and affective material within it -- trying not so much to take the original sounds and images to new places, as to make them even more themselves.

The images were created through a process of re-photography: Super-8 mm film sequences were shot (and re-shot) off of a video monitor, the original images becoming increasingly abstracted by digital grain - the residue of the video medium. Sounds were likewise created through processes of re-recording, as digitally mutated piano recordings were played into a resonant acoustic space to be re-recorded again and again.

In content, form, and working methodology, the piece marks out a territory in which neither sound nor image lead nor follow, but rather interact on an equal plane of poetic and material investigation.

Stephanie Loveless is a Vancouver-based sound and media artist, holding a BFA from festivals, Concordia University in Montreal. Her audio and visual work has been presented in galleries, and artist-run centers across North America, Europe, and in Mexico. Currently, Stephanie is pursuing her Deep Listening certification with composer Pauline Oliveros, and working at Video In Studios, an artist-run media access centre in Vancouver.

Smooth Striations

What happens when you combine the creative forces of three young artists on a mission to explore the alien nature of erosion in a Utah desert? You find yourself watching an experimental film that gives you the feeling that you're actually part of the rugged and remote landscape of this extraordinary place. These guys know how to have fun while getting an education! Join Montana State University architecture student Sam Ankeny, filmmaker Rick Smith and musician Leif Routman as they show us what you can achieve at university if you really put your mind to it.

Son et Lumières

Using visual techniques analogous to methods of electro acoustic composition, *Son et Lumières* builds on the successful collaboration between composer Tim Howle and film maker Nick Cope. Filming the Fawley Oil Refinery at night on the banks of Southampton Water, England, the footage is manipulated both in camera, through single frame shooting and exposure manipulation as well as double exposing the film, before further manipulation and treatment of the footage is carried out in post production. In this collaboration the footage was then edited and multi layered to the already composed composition (*Subplot Revision*, 2005), in contrast to and mirroring the collaborative methods employed in our previous work - *Open Circuits*.

Tim Howle currently lectures in Electroacoustic music at the University of Hull. Before this he was director of the Electronic Music Studios at Oxford Brookes University. He read music at Keele University, studying under Roger Marsh and Mike Vaughan completing a doctorate in composition in 1999. His work centres on electroacoustic music including pieces for tape, performer and live electronics and pieces involving visual media. He work has been performed throughout the US and the EU.

Nick Cope currently works as Senior Lecturer in Video and New Media Production at the University of Sunderland. Graduated in 1986 from Sheffield Hallam University and worked freelance in film and video production with a particular emphasis on music and moving image work, collaborating with Cabaret Voltaire, the Butthole Surfers, O yuki Conjugate and Electribe 101 amongst others. More recent work has included projection work for public arts projects and installation collaborations.

Chernobyl Generation: The Cloud

The Cloud is one of a series of short videos in *Chernobyl Generation*, a multi-media performance piece that includes video, electro-acoustic music, and a women's choir. I conducted interviews of several people who were in or near Ukraine during the time of the Chernobyl accident and used these interviews as the basic sound material, while the video illustrates the memories described by those interviewed. Many of these people were young during the time of the accident, and their memories are a jumble of images and emotions centered on the cloud of radiation spewing from the nuclear power plant. This video explores the images of the cloud and reflects the naïve and ephemeral quality of these memories.

Angela Veomett is currently a PhD student At Brown University's MEME department. In 2006-2007 she was a visiting instructor of Technology in Music and the Related Arts at Oberlin College in Oberlin, Ohio. She received an M.A. in Media Arts at the University of Michigan in 2006. Her work, which incorporates video, electro-acoustic music, and live musicians, focuses on the intersections between spirituality, politics, and the physical body.

The Last Christmas

This piece is a behind-the-scenes exposé of the fall of the mortgage industry, as told by a real-life fraud investigator. Come along on a journey into the dark underworld of high finance. . .

Composer's note: This is the true story of my former part-time job in the quality control/fraud investigation department of a national mortgage lender. Despite the diversity of our backgrounds, perspectives, and opinions, this amazing group of people was like a second family to me for many years. Those years of experience, and this piece, were made possible by the generosity of our department manager Ronnie Greene. Ronnie brought all of us together and kept us fighting the good fight against criminal activity and executive incompetence. If I ever learn to be half the leader, teacher, and mentor that Ronnie Greene is, I will consider my life a success.

Voice cast:

Santa Claus: Scot Friedman
Carolers: The McGarity family
Texas CEOs: Doug Taylor, Steve Zinkgraf
News anchor: Jennifer Leathers
Field reporter: Daniel Norton
Ronnie Greene and the QC Commandos: Themselves
Computer voices by Cepstral

Kristi McGarity directs the new Music Technology degree program and teaches music technology, composition, and oboe at Montana State University. She earned a degree in oboe performance from the University of Michigan and a Master of Music degree in composition from the University of

Texas, where she is currently completing her doctoral dissertation. She has studied composition at UT with Russell Pinkston, Donald Grantham, Dan Welcher, and Kevin Puts, and she served as oboist with the New Music Ensemble directed by Dan Welcher. In addition to her work at UT, she has taught electronic music at Austin Community College and oboe at Austin Lyric Opera's Armstrong Community Music School. Her background in acoustic and electronic media includes film and theatrical composition and sound design, songwriting and production, and collaborative works for film/video and dance.

IBM 1401: a user's manual

In 1964, a computer - the IBM 1401 Data Processing System - arrived in Iceland, one of the very first computers to be imported into the country. The 1401 has been called the "Model T" of the computer industry - the first affordable, mass produced digital business computer . The chief maintenance engineer for this machine was Jóhann Gunnarsson, my father. A keen musician, he learned of an obscure method of making music on this computer - a purpose for which this business machine was not at all designed. The method was simple. The computer's memory emitted strong electromagnetic waves and by programming the memory in a certain way and by placing a radio receiver next to it, melodies could be coaxed out - captured by the receiver as a delicate, melancholy sine-wave tone.

When the IBM 1401 was taken out of service in 1971, it wasn't simply thrown away like an old refrigerator, but was given a little farewell ceremony, almost a funeral, when its melodies were played for one last time. This "performance" was documented on tape along with recordings of the sound of the machine in operation.

When my father told me about this in the year 2001, I felt that, besides being a nice, touching story, it reflected many things that I was interested in. Man-machine interaction, old, discarded technology, the nostalgia for old computers, human and artificial intelligence, technological progress and human evolution, the "spirit" and the machine. I started to write music using those themes, basing it on those 30 year old recordings of the IBM 1401 computer.

Now the music has been recorded and the Last Song of the IBM 1401 can be preserved. The text sung by the computer is based on a poem by Dorothy Parker.

Jóhann Jóhannsson is an Icelandic musician, composer, producer and an active member of the country's artistic community (as the founder of the Kitchen Motors label / think tank / art collective, founder member of Apparat Organ Quartet and also as a serial collaborator).

Jóhann's stately and hauntingly melodic music has been quietly bewitching listeners for some time and his new album, IBM 1401, A User's Manual - his most ambitiously-orchestrated composition to date - is sure to expand his audience still further.

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