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## **Sunday Night Multimedia Series**

Montana State University Department of Music  
Reynolds Recital Hall, Howard Hall  
October 29, 2006 - 7:30 PM

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### **PROGRAM**

<b>Cortex</b>	Music: Mathew Adkins Video: Mike Almond
<b>Underground</b>	Music: Tom Lopez Video: Nate Pagel
<b>Seven Cartoons</b>	Music and Video: Maurice Wright
<b>Autarkeia Aggregatum</b>	Music and Video: Bret Battey
<b>Calidri</b>	Music and Graphics: Brian Evans
<b>Static Cling</b>	Music and Video: Bill Alves
<b>Metadisco 2 / Are You Gone?</b>	Music: Kristi McGarity Video: Michel Scott

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**Cortex** (2005) is the first of a trilogy of pieces that explore the notions of identity in digital space drawing specifically from ideas in the writings of Isaac Asimov and William Gibson.

In *Cortex* we first hear the disembodied voice of a 'cyber-innocent' experiencing the rush of entering cyberspace for the first time followed by an initial burst of rhythmic excitement. At this stage the vocal samples are almost unadulterated. As the piece progresses, the 'cyber-innocent' accumulates information, viruses, and other digital detritus floating around cyberspace. This is reflected in the vocal samples becoming more and more distorted. By the end of the piece virtually all sonic traces of the original 'cyber-innocent' have vanished replaced by a newly constructed digital personality...an avatar... and so to the second part of the trilogy.

*Cortex* was commissioned by the GRM for the Présences Électronique Festival February 2005.

'Résolument maximaliste, *Cortex* pousse le breakbeat au-delà des limites...'

Yann Maubert in *Musiques et Cultures Digitales*

**Mathew Adkins** is a composer and performer of electronica and electroacoustic music. He first came to international attention in 1995 with two works: *Melt* and *Clothed in the Soft Horizon* which were awarded the Stockholm Electronic Arts Award, Prix de Residence at Bourges and the Grand Prix of Musica Nova Prague. He has since been awarded over a dozen prizes at European festivals and competitions for electronic music. He was a member of the Birmingham Electroacoustic Sound Theatre from 1993 – 1995 which performed electronic music across the UK and Europe, and a Director of the Sonic Arts Network of Great Britain between 1995-1997. Since then he has produced a number of works that integrate IDM (Intelligent Dance Music) and electroacoustic music.

**Mike Almond** is a visual artist and programmer specializing in digital image. He has created innovative website designs as well as music videos and digital images for various commercial advertising projects.

*Underground* (2004) was composed in New York City, New York for a video by Nate Pagel. This is the second project in a series of works based on subway systems from around the world. The first project was based on the system in Paris and was titled *Métropolitain*. This second project features the visual and aural environment of the London underground.

Some of the words people have written about **Tom Lopez** and his creative work: "Using great imagination and a keen sense for the dramatic..."...adeptly playing with tension and delicacy..."...clear delineations..."...understated athleticism..."...well-crafted and distinctive musical ideas..."...all parts were built into a well-defined and architecturally sound whole." "A rich and sensuous piece..."...a thorough blending of musics and gestures left one to simply marvel at the synthesis..."...incredibly effective..."...extremely well-written..."...the most artistically satisfying work on the program."

*Seven Cartoons* (1998) are experiments in "sound visualization," sort of background images to accompany the music. The score was realized with Csound. They are part of a larger work for alto saxophone, piano, computer synthesized sound and images called "Taylor Series," commissioned by the Network for New Music and Ani Baker.

**Maurice Wright** ([www.maurice.org](http://www.maurice.org)) was born in 1949 in Front Royal, Virginia, a small town situated between the forks of the Shenandoah River near the Blue Ridge Mountains. His work has been described by critics as “forthright and witty, a rarity in ‘serious’ music...fresh and completely natural but concealing a good deal of compositional craft.” Wright is Laura H. Carnell Professor of Music Composition and Director of Graduate Studies at Temple University’s Boyer College of Music and Dance.

***Autarkeia Aggregatum*** (2005) is an integrated sound and image composition emphasizing continuous flow and transformation. There are no cuts or splices in the visual aspect of the work; it unfolds instead as a constantly evolving, massed animation of a set of over 11,000 individual points.

When seeking a title for the piece, I turned to the *Monadology* — the philosopher Leibniz’s theory of fundamental particles of reality (*monads*). I appropriated the two words from that work: *autarkeia* (Greek) for self-sufficiency, and *aggregatum* (Latin) meaning joined, aggregated. The terms together appropriately suggest an aggregation of the activities of autonomous entities. More subtly, a resonance with Classicism draws me to the words. The resonance is one of an inner fullness of being expressed outwardly in elegant, self-sufficient restraint.

**Bret Battey** creates electronic, acoustic, and multimedia concert works and installations, synthesizing a diverse professional and educational background in music composition, computer science, graphic and web design, and electronics. His works have been presented in a wide range of international venues, from International Computer Music Conferences to MTV Europe. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions from Austria's Prix Ars Electronica and the Bourges Concours International de Musique Electroacoustique for his video and computer music compositions. He pursues research in areas related to algorithmic music, digital signal processing, image and sound relationship, and expressive synthesis, with papers published in *Computer Music Journal* and *Organized Sound*. He completed his masters and doctoral studies in Music Composition at the University of Washington and his Bachelors of Music in Electronic and Computer Music at Oberlin Conservatory. He also served as a Research Associate for the University of Washington's pioneering Center for Digital Arts and Experimental Media. He is a Senior Lecturer with the Music, Technology, and Innovation Research Group at De Montfort University, Leicester, UK. <http://www.BatHatMedia.com/>

***Calidri*** (2006) Everything reduces to data mapping and information design. The only hard question is why we do either. I never got past a fascination with numbers, a desire to write songs, a desire to make pictures.

All is number in the computer. I take numeric models and see what songs and pictures they will make. How can I map numbers to the senses-- turn numbers into a tangible experience? Then I wonder how the senses map to each other. I map the maps.

Sound to image-- a visualization. Image to sound-- a sonification. In mapping numbers into sensory experience, aesthetic decisions are made. What palette of colors to use? What set of pitches? How long? How big? The artist chooses. In a digital world the mapping itself is a choice. Beyond arithmetic there are no rules.

I make simple rules. You have to start somewhere. For each piece, one loop (now it's a narrative). Two minutes (don't blink). The sound should be seen, the image audible. Other than that, make music. It's jazz in 4D. Hear the colors. Listen with your eyes.

**Brian Evans** is a digital artist and composer. For over fifteen years he has been experimenting with the integration of image and sound. His artwork and music animations are exhibited and screened internationally. He publishes and presents extensively on his research. Recent articles include "Chance and a Hidden Order," in which he has been experimenting with the integration of image and sound. His artwork and music animations are exhibited and screened internationally. He publishes and presents extensively on his research. Recent articles include "Chance and a Hidden Order," in the *Ylem Journal* special issue on computer music.

Evans holds a DMA from the University of Illinois and an MFA from CalArts. He studied with Earle Brown, Mel Powell, Morton Subotnick and Paul Martin Zonn. He is currently on the faculty in the Art Department at the University of Alabama in Tuscaloosa where he teaches courses in digital media.

***Static Cling*** (2000) I have been interested in the resonant patterns that emerge from the chaos of our world, in the same way in which you can start to see interesting patterns and shapes in the static screens of interstation tuning. In this piece, I have used a computer to transform the sounds of the nightly ritual chaos of local news broadcasts into abstract timbres and static images into patterns of visual resonance (inspired by my association with computer animation pioneer John Whitney, Sr.) In both cases, the patterns are based on harmonic proportions, known in musical tuning as just intonation. The computer allows me to create tunings which are not fixed, but vary according to the musical context. With this "free style" just intonation, I was able to create various tunings based on the harmonic and sub-harmonic series, contrasted in ways that reflect the transformation of the images. *Static Cling* was created on the Macintosh with Csound computer music language and POV-Ray computer animation language.

**Bill Alves** is a composer, writer, and video artist based in Southern California. He has written extensively for acoustic and electronic instruments as well as mixed media, including the integration of music and computer video, robot choreography, and web art. CDs of his audio works include *The Terrain of Possibilities* available on the EMF label. His video works are distributed by the IotaCenter and others. In 2005, Thomson/Schirmer brought out his book *Music of the Peoples of the World*. His other writings have appeared in *Perspectives of New Music*, *Computer Music Journal*, *SEAMUS Journal 1/1*, and elsewhere. In 1993-4 he was a Fulbright Senior Scholar Fellow in Indonesia, whose cultures have especially influenced his writing. He is one of the organizers of MicroFest, the annual Southern California festival of new music in alternate tunings. He teaches at Harvey Mudd College of the Claremont Colleges in Southern California, where he also directs the American Gamelan.

***Metadisco 2*** (2004) The original "Metadisco" was a recontextualization of clichéd percussion and analog synthesizer sounds from early-nineteies techno dance music. To mark the tenth anniversary of the original piece's composition, I decided to revisit the idea and create a sequel.

***Are You Gone?*** The video is composed entirely out of film leader, paint and ink.

**Kristi McGarity**, Adjunct Assistant Professor of Music at Montana State University, directs the new Music Technology 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 theatrical composition and sound design, songwriting and production, and collaborative works for film/video and dance. Awards and honors include first prize in the 2001 ASCAP/SEAMUS Commission Competition, a prize in the Athena 2001 Festival Competition, and recordings on the Summit Records label, the Murray State University Concert Choir CD *A Choral Tour of Italy*, and the SEAMUS CD series.

**Michel Orion Scott**, a graduate of the University of Texas Radio-Television-Film department, has been working with video and film art for 7 years. His work draws from and includes a spectrum of media such as film, paint, and dance.