
Sunday Night Multimedia Series
"Sounds of Bozeman"
Electronic music and video art by MSU students

Montana State University Department of Music
Reynolds Recital Hall, Howard Hall
December 10, 2006 - 7:30 PM

PROGRAM

The Evolution of the Wild	Justin Gannon
Death and the Maiden of Bozeman	Trevor Ostenson
H₂O Sweet	Rob Berardinelli
Jobotronicus	Mark Wetstein Video: National Geographic TOPO!
Crazy Night in Bozeman	Dan Conwell
Long Night at the Club	Tyrell Elliott
Unforeseen	Ian Nicklin
Salvus Este	Music and Video: Mike Tarrant
The Manhattan Project	C.J. Blessum and Wilson Raska Video: Wilson Raska
Roskie State of Mind (After Hours Mix)	Jeff Korba

Jeff Korba, drums

The Evolution of the Wild is a piece written to symbolize the trend of urban expansion in my hometown, Bozeman, MT. When I moved here in 1989, things were much different than they are now. The exponential growth of Bozeman definitely has advantages, but at the same time, it's also sad to see the town where everybody knew your name develop into a larger and larger city. Wild land doesn't become "un-wild" when it is developed; it simply takes on a new character, a new kind of wild.

Death and the Maiden of Bozeman - The trials and tribulations of an obscure classical string quartet from Bozeman, MT. Using "found" sounds from Bozeman, the story unfolds starting in Bozeman and travelling to run the rapids of the river "wild," dancing the night away at a hot Euro-club, visiting the Himalaya Mountains, surviving an avalanche, and finally meeting their demise in the African jungle. The piece is *Death and the Maiden* by Schubert, played by the Bridger String Quartet.

H₂O Sweet features the rhythmic sounds of a fictional, aging machine. Most sound clips were captured at MSU's Heating Plant at Seventh Avenue and Grant Street.

Jobotronicus - Our hero and savior of the world, Jobo, is just getting over a cold and decides to take a ride around Bozeman on his skateboard. Little does he know that this is the day of his final showdown with the car. . . (Video created by Kristi McGarity using National Geographic Topo! topographical map software.)

Crazy Night in Bozeman - The first groove is just a simple jam at a party I recorded. Then it melts into a song idea I had. The talking is taken from a conversation between my friends. There are crazy reverse guitar effects, at the end with a flanger. Then I wake up.

Long Night at the Club - An audible journey from the dance floor to the bathroom floor to the ambulance.

Unforeseen - This piece originated as a work produced casually during time spent with friends in Bozeman. The light-hearted, simple motive in fifths found in the first section formed the foundation for everything else written. Revisiting this already-completed drum and bass song seemed a remote possibility, but I ended up using what had already been written as the opening section for a much larger and darker theme. The sudden death of a good friend of mine last month shook my life as never before. I experienced emotions which could not be put into words and a chaotic state of mind for quite some time. The sudden interruption of the basic motive with chaotic noise represents first receiving this unanticipated, tragic news. This initial shock wears off as the severity of the event sinks in. I represent this through the use of a complex, unstable harmonic progression whose modulations nearly equal the number of pitches present in the opening motive. This is equivocal to a sense of dread, denial, and despair. Finally I come to terms with, and accept, great loss. A return to the opening innocent motive occurs, but in the parallel minor. Nothing is to be resolved; nothing good came from this, and nothing positive can be said or gleaned from it. The piece comes to a pessimistic close.

Many things in life cannot be anticipated. That I and many others experienced a terrible tragedy could not possibly have been predicted. That an innocent beginning came to an end suddenly and without closure should not happen. It is not death or loss which leads to tragedy, but death or loss unforeseen that results in much of our anguish. I dedicate this work to those who have experienced unanticipated and tragic loss.

Salvus Este - In memory of Teddy.

The Manhattan Project is a two-part musical experience consisting of drums, bass guitar, both rhythm and lead guitars, as well as various recorded sounds ranging from a broken snare drum to the timbre of colliding glass bottles. The gritty guitar sounds and deep bass sounds are produced using a 'Drop B' tuning that gives the song a driving and otherworldly chug. All the instrumentation in The Manhattan Project was done on a 'one take' basis, meaning nothing was structured before recording. The result is a song written solely on feeling. The additional sounds that were later added into the mix give The Manhattan Project a wider and more diverse feeling that enables the listener to explore the depth of the overall product. The first three minutes of The Manhattan Project were mixed and manipulated by C.J. Blessum while the second half of the song was altered and mixed by Wilson Raska. The visual experience that accompanies The Manhattan Project was edited by Wilson Raska from footage on papyrus DV tapes found in an ancient Egyptian sarcophagus located below the city of Bozeman.

Roskie State of Mind - What is it like in the mind of a drummer who is in his first semester of college? Well, his life is slightly out of tune and time, while he is fully out of his mind. But when it seems like it could all fall apart, his rhythm composes his life into an art. Enter the mind of an MSU Music Technology student whose drums bring it all together.