
Sunday Night Multimedia Series
"A Meditation on Technology"

Montana State University Department of Music
Reynolds Recital Hall, Howard Hall
March 4, 2007 - 7:30 PM

PROGRAM

I Started	Christopher Cook
The Outer Edge of Possibility	video: Sylvia Pengilly music: Michael Rhoades
Wonderful Age	video: Theo Lipfert music: Kristi McGarity
Chicago Union Station	Virgil Moorefield, Mark Cartwright, and Jeff Weeter
Pre-Composition	Mark Applebaum
Eyen	video: Jean-Luc Chansey music: Plaid
Duo 1 point 5	Jerome Grant

Alan Leech, saxophone

I Started was written for the Society for Electronic Music in the United States 20th Anniversary Electroclips Competition. The piece uses several of the provided sample clips recorded by composer Paul Rudy at the SEAMUS 2002 conference in Iowa City. The clips take a humorous look at the controversy surrounding the proper pronunciation of the organization's acronym. The samples are used on three main levels: woven into a background of whispers, chopped up and forced into a rhythmic chant, and more literal statements. The title reflects one of the prominently featured clips. The singsong chanting pokes fun at the futility of the good-natured argument.

Christopher Cook is an assistant professor of music and the assistant director of the Indiana University Center for Electronic and Computer Music. His electronic and acoustic works are widely performed in university and festival settings. Recently, he received a commission award from the Fromm Music Foundation at Harvard University.

The Outer Edge of Possibility is the product of a synergistic collaboration between Sylvia Pengilly and Michael Rhoades. The original concept behind the video was based on an idea from quantum mechanics, that there are countless other versions of ourselves populating innumerable alternate universes; however, it soon developed a life of its own and evolved into something far beyond the original concept. The lilting, sensual visual work by Pengilly and the intense, algorithmic auditory work by Rhoades were elicited by many conversations both directly on the topic of the piece as well as topics of a more ephemeral quality. The result is an audio/visual experience which exemplifies the notion of the result being greater than the sum of the parts.

Sylvia Pengilly has always been fascinated by the correlation between what the ear hears and what the eye sees. Because of this, many of her works integrate both musical and visual elements. Mathematics and physics, including Chaos Theory, Quantum Mechanics, and Superstrings, are of particular interest, and frequently provide the basis for her works, which have been presented at several festivals, including many SEAMUS National Conferences, the "Not Still Art" Festival in New York 2003, and the International Computer Music Conference 1996 in Hong Kong. She is professor emeritus of the College of Music at Loyola University, New Orleans, where she taught theory and composition for many years, and also founded and directed the electronic music studio.

Michael Rhoades' compositions and ideas have been presented throughout the world at various concerts, conferences, and symposia, most notably SEAMUS Y2K, 2003, 2004, and 2005, Synthese 2003 held in Bourges, France, and the IV and V National Symposium for Computer Music and Image held in Cordoba, Argentina. As a composer of algorithmically generated music, his primary interest is in using Csound and Cmask and in focusing upon mathematical paradigms such as Khinchin's Constant and Cellular Automata in conjunction with the technique of Score Based Sampling as a basis for score synthesis. Long-term goals include creating and incorporating Artificial Intelligence concepts into this approach. Current projects include work on his ninth electro-acoustic CD called "Non-Linear Linguistics - The Language of the Unspeakable." He is also mastering and compiling the booklet for Otto Laske's new CD, "Songs of Abundance."

Wonderful Age is the first collaboration between filmmaker Theo Lipfert and composer Kristi McGarity. The piece uses archival footage from films, commercials, and newsreels to tell the double-edged story of technology in the atomic age. *Wonderful Age* is supported by a grant from the MSU College of Arts and Architecture and the Creative Research Lab.

Kristi McGarity 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.

Theo Lipfert's films and videos have played at numerous festivals across the country and internationally. His most recent short film, *Moon in the Bucket*, is a collaboration between Lipfert and composer Garrett Fisher, who wrote the experimental opera that is the basis for the work, and AC Petersen, who choreographed both the opera and film. His film *Taubman Sucks* screened at more than 35 festivals including Ann Arbor, Cinequest, and Nashville. An earlier project *The Displacement Map*, a collaboration with composer Stefan Hakenberg, won several "best of category" awards and was shown at the Tribeca Film Festival, Cinema Paradise, and the Pusan Asian Short Film Festival in Korea, among others. Originally from NYC and environs, Lipfert studied painting and printmaking, earned a Master of Fine Arts degree from Hunter College, and was a student at the Whitney Museum of American Art's Independent Study Program. He has taught at Hunter College and Columbia University in New York City and has been a fellow at the MacDowell Colony, Banff Centre, and Virginia Center for Creative Artists. He is currently Assistant Professor in the film program at Montana State University.

Chicago Union Station Our idea was to use a quotidian experience as a point of departure for a re-imagination. Things often repeated are stripped of excitement and mystery; but what if a very familiar place was experienced in a new way? What would someone who saw it for the very first time see? On another level, we sought a focus for our desire to create a new reality, an immersive experience using computers. Union Station seemed ideal for our project on a number of levels: it's easily accessible for sampling and filming, it's a place with different environments, and it's a point of departures as well as arrivals: a gateway.

Virgil Moorefield, Mark Cartwright, and Jeff Weeter recently mounted a group expedition to Chicago Union Station to collect sights and sounds. Over the course of the past three years, we have been working with combining audio and visuals in an increasingly intertwined manner. From its inception, our group has been involved in intermedia: our work is informed by the fact that media convergence is occurring not only in the physical world, but also inside the computer. Recently, we produced a surround-sound studio artifact suitable for presentation on DVD players everywhere.

Pre-Composition is a work for 8-channel tape. Its sound source is my voice...or voices. *Pre-Composition* was commissioned by Electronic Music Midwest 2002.

Mark Applebaum (b. 1967, Chicago) is Assistant Professor of Composition and Theory at Stanford University. He received his Ph.D. in composition from the University of California at San Diego where he studied principally with Brian Ferneyhough. His solo, chamber, choral, orchestral, operatic, and electroacoustic work has been performed throughout the United States, Europe, Africa, and Asia with notable premieres at the Darmstadt summer sessions. He has received commissions from Betty Freeman, the Merce Cunningham Dance Company, the Paul Drescher Ensemble, the

Vienna Modern Festival, Antwerp's Champ D'Action, Festival ADEvantgarde in Munich, Zeitgeist, MANUFACTURE (Tokyo), the St. Lawrence String Quartet, the Jerome Foundation, and the American Composers Forum, among others. In 1997 Applebaum received the American Music Center's Stephen Albert Award and an artist residency fellowship at the Villa Montalvo artist colony in Northern California.

Applebaum is also active as a jazz pianist and builds electroacoustic instruments out of junk, hardware, and found objects for use as both compositional and improvisational tools. His music can be heard on recordings on the Innova, Tzadik, Capstone, and SEAMUS labels. Prior to his current appointment, he taught at UCSD, Mississippi State University, and Carleton College. Additional information is available at www.markapplebaum.com.

Eyen Certain types of music and in particular Plaid is a great source of inspiration and energy for me. A desire to put images to music has meant that occasionally I have thrown myself into small self-initiated projects prompted only by my enthusiasm. Both a couple of years ago and last year I made 2 short animations using Plaid music, they saw them and that's how I got to know the group and where the promo for Eyen came from. The promo takes place in a little town where a strange machine creates every element, the viewer watches the creation of one of the town's characters, who is most upset to discover the soulless technology. This was a very special project because my 5 year old daughter Tess made all the drawings, and I borrowed some metal pieces from her mother, the sculptor Marie Mercier, which I used to make the machine and the backgrounds - It's like a family production! A Mac G4, AfterEffects5 and Combustion meant that in one month (with lots of nights) I produced all the sequences which make up the promo. But in truth it wasn't really work, the piece is fantastic, I'm a real fan of the group, and once again, it gave me inspiration. - Jean-Luc Chansey

Plaid is a British electronic music duo comprised of Andy Turner and Ed Handley, taking their name from the different interweaving threads of plaid cloth. They are former members of The Black Dog and used many other names, such as Atypic (Andrew Turner) and Balil (Ed Handley), before settling on Plaid. They have collaborated with female singers Mara Carlyle, Nicolette and Björk, and have released records on the labels Clear, Peacefrog, Black Dog Productions, and Warp Records.

Aside from their own material, Plaid have done extensive remix work for many other artists, including Red Snapper, Björk, Goldfrapp, and The Irresistible Force. *Parts in the Post* (2003) contains just a handful of Plaid's remix work to date.

Duo 1 point 5 achieves a union of tradition and modern music by relying on the concerto and orchestra for tradition, but with contemporary synthetic orchestral sounds on a pre-recorded tape, and with concert saxophone as the solo instrument. The work is tonal, and its harmonies, repetitiveness, and rhythm are influenced by commercial music.

Jerome Grant, born in Detroit in 1941, achieved degrees from Wayne State University and California State University, Northridge, with further study at the University of Southern California. Now living in the Los Angeles area, he has successfully packaged musical scores for many television and theatrical films with the production arm of Group Six Music. Having the advantage of working with the successful music scoring team of Mike Post and Peter Carpenter, Grant has scored and supervised or conducted over 400 episodes of television film, including popular television shows such as *Hunter*, *Magnum P.I.*, and *Quantum Leap*, as well as many Disney productions and the *Discovery* channel.