



**MORTON SUBOTNICK WITH LILLEVAN: FROM
SILVER APPLES OF THE MOON TO A SKY OF
CLOUDLESS SULPHUR IV: LUCY**

NOVEMBER 12, 2013 8:00 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS

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CONCERT PROGRAM NOTES

Starting in the late 50s with my work on a sound/music score for a production of *King Lear*, I had become infatuated with the notion of composing music as a studio art. I was convinced that imminent technology explosion would offer, for the first time in history, an alternative to the centuries-old three person model of the solitary composer, alone at a desk writing music with pen and paper, the performer reading and performing the music on an instrument and the audience in an auditorium. This was the dream that prompted Ramon Sender and me to search for someone to create an electronic music easel. That someone became Don Buchla; resulting in the design and building of the first 'Buchla Box'. I began my life's work of creating a new music in a technologically impacted world that had not yet begun. The dream was realized in a series of works starting with *Silver Apples of the Moon* and ending with *A Sky of Cloudless Sulphur*; my version of a new 'chamber music', music created specifically for the Turntable and intended to be heard in the privacy of one's home. I also worked on studio art's anti-matter twin, public performance music that depended on spontaneity; the performance would somehow invoke the techniques and aesthetics of musical studio art. I went through numerous approaches and, as technology became more and more sophisticated, I ended up with an approach that finally feels right. For each season of performances I create a new hybrid Ableton-Buchla "instrument" loaded with prepared samples from all my previous works and performances and new patches that will allow me to modify the samples while performing brand new sound gestures created especially for the new season. The work always has the same title, *From Silver Apples of the Moon to A Sky of Cloudless Sulphur IV: LUCY*. The "IV: LUCY" refers to the season number and the name given to the newest materials.

I have teamed up with several visual artists, starting with Tony Martin in the 1960's. This will be the fourth of, I hope, many more seasons with Lillevan.

— Morton Subotnick

BIOGRAPHIES

Morton Subotnick is one of the pioneers in the development of electronic music and an innovator in works involving instruments and other media, including interactive computer music systems. The work which brought Subotnick celebrity was *Silver Apples of the Moon* [1966–7], was commissioned by Nonesuch Records, marking the first time an original large-scale composition had been created specifically for the disc medium – a conscious acknowledgment that the home stereo system constituted a present-day form of chamber music. It has become a modern classic and was recently entered into the National Register of Recorded Works at the Library of Congress. Only 300 recordings throughout the entire history of recorded music have been chosen. He is also pioneering works to offer musical creative tools to young children, including his iPad App Pitch Painter. He is the author of a series of CD-ROMs for children, a children's website [www.creatingmusic.com] and developing a program for classroom and after school programs that will soon become available internationally. He tours extensively throughout the U.S. and Europe as a lecturer and composer/performer. Subotnick's website is www.mortonsubotnick.com.

Lillevan is an animation, video and media artist. He is perhaps best known as founding member of the visual/music group Rechenzentrum (1997–2008). He has performed and collaborated with many artists from a wide array of genres, from opera to installation, from minimal electronic experimentalism to dance and classical music. Lillevan has performed and exhibited all over the globe, and has performed at all the major media festivals. Since the mid-nineties he has investigated non-narrative facets of film, this has led to completely abstract works, but also to collage explorations of film history, to interactive works for dance groups and much more. The focus is often on the musicality of the imagery, thus defining the moving imagery as an instrument in its own right as opposed to accompanying music. Intensity and texture are more important than narrative and figure, the relationships between the image's elements and the viewing eye, between the eye, the mind and the soul are explored, the world of media archaeology is of major interest, while questioning viewing habits and manipulative image-creation. Lillevan's website is www.lillevan.com.

UPCOMING PERFORMANCES AT REDCAT

November 21-24

FAIFAI: *Anton, Neko, Kuri*

December 3

The Orchestra of Futurist Noise Intoners

December 7-8

Studio: Fall 2013

December 10

Charlie Haden's CalArts Liberation Music Orchestra

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