

# REDCAT

ROY AND EDNA DISNEY/CALARTS THEATER **NEWS RELEASE**

**FOR IMMEDIATE RELEASE**

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**REDCAT presents concerts by Electronic**

**Music Legend Morton Subotnick;**

**Also appearing soon, The 100<sup>th</sup> Anniversary of *The Art of Noises*,  
and Jazz Master Charlie Haden**

REDCAT's Tenth Anniversary Season moves into groundbreaking musical territory with upcoming concerts featuring legendary musicians: from the "the grandfather of Electronica," Morton Subotnick, to the only complete reconstruction of Luigi Russolo's "Intonarumori Orchestra," and onto the experimental arrangements of master jazz bassist Charlie Haden in December. Details are below. A full chronological season calendar of music, dance, theater, film and gallery events is available at [www.redcat.org](http://www.redcat.org).

[Morton Subotnick with Lillevan: From \*Silver Apples of the Moon\* to \*A Sky of Cloudless Sulphur IV: LUCY\*](#)

**Tuesday, November 12, 2013**



More than a generation ago, Morton Subotnick pioneered the development of electronic music and multimedia performance as an innovator of works involving instruments and interactive computer music systems. His oeuvre utilizes many of the important technological breakthroughs in the history of the genre—calling for a computer component or live electronic processing—that still resonates with contemporary audiences today. Seeming simultaneously composed and spontaneously improvised, this immersive performance wraps audiences in a sonic swell of surprising distortions, energetic rhythms and moving meditations.

For the REDCAT concert accompanied by his frequent collaborator, video artist Lillievan, Subotnick performs his seminal work ***Silver Apples of the Moon*** (1967), the first album of all-electronic music featuring exotic timbres and dance-inspiring rhythms. The work has become a modern classic and was recently entered into the National Registry of Recorded works at the Library of Congress. (Only 300 recordings throughout the entire history of recordings have been chosen.)

*Silver Apples of the Moon* was commissioned by Nonesuch Records, marking the first time an original large-scale composition had been created specifically for disc, almost as a modern-day form of chamber music. The exciting, exotic timbres and the dance-inspiring rhythms caught the ear of the public and the record became an American bestseller in the classical music category, an extremely unusual occurrence for any contemporary concert music at the time. It has since been re-released on WERGO CD.

The pair also performs another of Subotnick's groundbreaking works, ***A Sky of Cloudless Sulphur IV*** (1977), a playful piece made with a mix of Buchla synthesizers and tape recorders.

## Morton Subotnick Selected Bio:

In the early 60s Morton Subotnick co-founded the [San Francisco Tape Music Center](#). He has collaborated with Anna Halprin and was music director of the Actor's Workshop. Subotnick worked with Buchla on what may have been the first [analog synthesizer](#) (now at the Library of Congress).

Subotnick was the first music director of the Lincoln Center Rep Company in the Vivian Beaumont Theater at Lincoln Center. He was also artist-in-residence at the newly formed Tisch School of the Arts at NYU.

In 1969 Subotnick was invited be part of a team of artists that moved to Los Angeles to plan a new school of the arts. Subotnick was Associate Dean and, with a team of artists, carved out a new path of music education and created the now famous California Institute of the Arts. Subotnick became the head of the Composition program, where he created a new media program that introduced interactive technology and multimedia.

Following the creation of [Silver Apples of the Moon](#), [The Wild Bull](#) and *Touch*, Subotnick composed several other important work for LP, realized on the Buchla synthesizer: *The Wild Bull*, *Touch*, *Sidewinder and Four Butterflies*. Subotnick reached the apex of live electronic processing in his work **Ascent Into Air** (1981). All of these pieces are marked by sophisticated timbres, contrapuntal rich textures, and sections of continuous pulse suggesting dance. In fact, *Silver Apples of the Moon* has been used as dance music by several companies including the Stuttgart Ballet and Ballet Rambert; *The Wild Bull*, *A Sky of Cloudless Sulfur* and *The Key to Songs* have been choreographed by leading dance companies throughout the world.

In addition to music in the electronic medium, Subotnick has written for symphony orchestra, chamber ensembles, theater and multimedia productions. His "staged tone poem" [The Double Life of Amphibians](#), a collaboration with director Lee Breuer and visual artist Irving Petlin, utilizing live interaction between singers, instrumentalists and computer, premiered at the 1984 Olympics Arts Festival in Los Angeles.

Subotnick also now pioneers work that offers musical creative tools to young children. He has authored a series of six CDROMS for children and the children's website [creatingmusic.com](#), and is developing a program for classroom and after school that will soon become available internationally, with a music curriculum centered around creating original music. His new itunes app Pitch Painter is a musical finger painting app engaging children in creative musical play, garnering the 2013 ON for Learning Award.

A full bio, discography, music clips and more information can be found at <http://www.mortonsubotnick.com/>

## Lillevan

Liievan is an animation, video and media artist, perhaps best known as founding member of the visual / music group Rechenzentrum (1997-2008). Lillevan 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; and has performed and exhibited all over the globe and major media festivals.

When Lillivan grew disillusioned with the idea of re-telling the same stories and the lack of adventure in the film world, he took a break and found himself running clubs in Berlin during the influx of artists from Eastern Europe after the fall of the Berlin wall. Soon these impulses, coupled with new and affordable technologies, pushed him back into the world of moving imagery, this time with a new perspective and motivation, investigating non-narrative facets of film that led to completely abstract works, collage explorations of film history, interactive works for dance groups and much more. The focus on the musicality of the imagery, defined as an instrument in its own right, and exploring intensity and texture over narrative and figure re-examine the relationships between the image's elements and the viewing eye, between the eye, the mind and the soul. The world of media archaeology is of major interest, while questioning viewing habits and manipulative image-creation.

Lillivan recontextualizes, combines and politicizes existing film images and fragments. The selection of the images can either support the sound, or work against it, to achieve a dialogue. Interference and broken imagery is a central dramaturgical element in the creation and performance; a working process takes place in a Godard-like search for the relationship between images, intensities and textures.

“When the electronic composer Morton Subotnick released *Silver Apples of the Moon*, he seemed to be exploring a limitless world.” —*The New York Times*

Watch a video clip: <http://www.youtube.com/watch?v=EelvKqhu1M4>

## **EVENT INFORMATION**

[www.redcat.org/event/morton-subotnick-lillivan](http://www.redcat.org/event/morton-subotnick-lillivan)

Date(s)/Time(s):

Tuesday, November 12, 2013 at 8:30 pm

Ticketing:

\$20 general [\$16 student]

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ALSO THIS SEASON:

**Tuesday, December 3, 2013**

[The Orchestra of Futurist Noise Intoners](#)

**100th anniversary year of Futurist Luigi Russolo's manifesto, *The Art of Noises***

*The Orchestra of Futurist Noise Intoners* (Luciano Chessa, Director) performs on the only complete reconstruction of Russolo's earliest Intonarumori Orchestra, commissioned by Performa. Hand-cranked instruments designed to produce “noises”—the first instruments capable of creating and manipulating sound through entirely mechanical processes—generate sounds of whirrs and buzzes, clangs, scrapes, sirens and mechanically plucked strings. The program includes historical compositions by Russolo and

Paolo Buzzi, as well as newly composed works by Chessa, Ulrich Krieger, Joan La Barbara, Annie Lewandowski, Theresa Wong (all also performing) and others, and features tenor Timur Bekbosunov, soprano Carmina Escobar and 16 players operating the instruments under Chessa's baton.

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## Jazz

**Tuesday, December 10, 2013**

### [Charlie Haden's CalArts Liberation Music Orchestra](#)

"No other bass player since Charles Mingus has seemed so thoroughly joined to the instrument." —*The Atlantic*

NEA Jazz Master and Legendary Bassist Charlie Haden who founded the Jazz Studies program at CalArts in 1982 conducts CalArts musicians in compositions from Haden's groundbreaking Liberation Music Orchestra, a large jazz ensemble that he formed in 1969. With innovative and dynamic arrangements by Carla Bley, the orchestra features experimental harmonies and improvisation for a wide palette of brass instruments and piano, bass, guitar, percussion and drums. The ensemble's body of work has reflected Haden's political concerns, including juxtaposing music from the Spanish Civil War, African National Congress and other folk music while exploring the realms of free jazz.

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#### **ABOUT REDCAT | THE ROY AND EDNA DISNEY/CALARTS THEATER**

REDCAT, CalArts' downtown center for contemporary arts, presents a dynamic and international mix of innovative visual, performing and media arts year round. Located inside the iconic Walt Disney Concert Hall complex in downtown Los Angeles, REDCAT houses a theater, a gallery space and a lounge. Through performances, exhibitions, screenings, and literary events, REDCAT introduces diverse audiences, students and artists to the most influential developments in the arts from around the world, and gives artists in this region the creative support they need to achieve national and international stature. REDCAT continues the tradition of the California Institute of the Arts, its parent organization, by encouraging experimentation, discovery and lively civic discourse.

#### **GENERAL INFORMATION**

For current program and exhibition information call 213-237-2800 or visit [www.redcat.org](http://www.redcat.org).

Location/Parking: REDCAT is located in downtown Los Angeles inside the Walt Disney Concert Hall complex with a separate entrance at the corner of West 2nd and Hope Streets. Parking is available in the Walt Disney Concert Hall parking structure. \$9 event rate or \$5 for vehicles entering after 8:00 pm on weekdays.

Street Address: 631 West 2nd Street, Los Angeles CA 90012

**THE LOUNGE** | Open to the public six days a week, the Lounge is a great place to spend an afternoon or grab a drink pre- and post-performance.

Lounge Hours: Tuesdays–Fridays from 9am until 8 pm or post-show; Saturdays from noon until 8 pm or

post-show; Sundays from noon until 6pm or post-show

**THE GALLERY** | REDCAT's Gallery presents five major exhibitions each year, and publishes artist books and catalogues. Admission to the Gallery is FREE.

Gallery Hours: Tuesdays–Sundays from noon until 6 pm and through intermission

**THE THEATER** | Tickets for programs held in the theater are available through the REDCAT Box Office, by phone 213-237-2800 or online at [www.redcat.org](http://www.redcat.org). Group, member, student and CalArts faculty/staff discounts available.

Box Office Hours: Tuesdays–Saturday from noon until 6 pm or two hour prior to curtain

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**MEDIA CONTACT**

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