

# Lincoln Center Festival

July 10–30, 2017

*Lincoln Center Festival lead support is provided by American Express*

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**July 20–22** Stanley H. Kaplan Penthouse

## An Evening with Morton Subotnick

### *Silver Apples of the Moon Revisited (1967)*

Composer/Live Electronics Morton Subotnick

World premiere

### *Crowds and Power (2017)*

Morton Subotnick in Collaboration with Lillevan and Joan La Barbara

Composer/Live Electronics Morton Subotnick

Live Imagery Lillevan

Singer/Actor Joan La Barbara

*This evening's performance—approximately 1 hour and 10 minutes with no intermission—starts with Silver Apples of the Moon without a visual component. The gradual ending of Silver Apples will cross fade into the silent beginning of Crowds and Power.*

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This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

*Commissioned by Lincoln Center Festival and the Harvestworks Artist in Residency Program*

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### **The Song of Wandering Aengus**

I went out to the hazel wood,  
Because a fire was in my head,  
And cut and peeled a hazel wand,  
And hooked a berry to a thread;  
And when white moths were on the wing,  
And moth-like stars were flickering out,  
I dropped the berry in a stream  
And caught a little silver trout.

When I had laid it on the floor  
I went to blow the fire a-flame,  
But something rustled on the floor,  
And someone called me by my name:  
It had become a glimmering girl  
With apple blossom in her hair  
Who called me by my name and ran  
And faded through the brightening air.

Though I am old with wandering  
Through hollow lands and hilly lands,  
I will find out where she has gone,  
And kiss her lips and take her hands;  
And walk among long dappled grass,  
And pluck till time and times are done,  
The silver apples of the moon,  
The golden apples of the sun.

—**William Butler Yeats, from *The Wind Among The Reeds* (1899)**

## A Note from the Composer

For almost a year in the late '50s, cutting and pasting tape in my Haight-Ashbury apartment on a sound/music score for a production of *King Lear*, I became infatuated with the notion of composing music as a studio art. I was convinced that the imminent technology explosion would provide, for the first time in modern history, an alternative to the three-person model of the composer, alone at a desk writing music with pen and paper, the performers interpreting and performing the music on their musical instruments, and the audience experiencing the music in an auditorium; a new genre of studio art music would come into being by the generations who would come of age empowered with the technology that would be created by my generation.

This dream prompted me to engage Ramon Sender to help in the 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; a world yet to come. The dream was realized in a series of works starting with *Silver Apples of the Moon* (1967) and ending with *A Sky of Cloudless Sulfur* (1978)—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.

### ***Silver Apples of the Moon Revisited***

Here are excerpts from my liner notes for the original 1967 album:

The title *Silver Apples of the Moon*, a line from a poem by Yeats, was chosen because it aptly reflects the unifying

idea of the composition, heard in its pure form at the end of Part II.

The idea of writing a work especially for a recording presents the composer with a rather special frame of reference...it is not the reproduction of a work originally intended for the concert hall...rather, it is intended to be experienced by individuals or small groups of people listening in intimate surroundings...a kind of chamber music 20th-century style.

[We] worked together for more than a year to develop a machine that would satisfy our needs as composers. The system generates sound and time configurations that are predetermined by the composer through a series of "patches" consisting of interconnecting various voltage-control devices. It is possible to produce a specific predetermined sound event...and it is also possible to produce sound events that are predetermined only in generalities...this means that one can "tell" the machine what kind of event you want without deciding on the specific details of the event...and listen...and then make final decisions as to the details of the musical gesture. This gives the flexibility to score sections of the piece in the traditional sense...and to mold other sections (from graphic and verbal notes) like a piece of sculpture.

It was a loving and laborious process of creation, performance, editing, and overdubbing that, when finished, was etched into the grooves of a vinyl disc never to be altered. Later, I began working on "studio art's" anti-matter twin, public performance informed by spontaneity: spontaneous yet, somehow, evoking the techniques and aesthetics of musical studio art. I went through numerous approaches and, as technology became more sophisticated, I ended up

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with an approach that finally feels right. Now, for each season of performances, I create a new hybrid Ableton-Buchla “instrument” loaded with prepared samples from previous works and performances as well as new materials developed specifically for the new season; this allows me to transform the samples while performing brand-new sound gestures resulting in a new and ongoing palette for public performances. Using original samples from *Silver Apples*, along with sound-transforming software and new complementary musical materials, I spontaneously re-assemble, transform, and “revisit” *Silver Apples of the Moon*.

### **Crowds and Power**

When I started the journey with *Silver Apples*, I looked for a “formal” strategy that would be the “message of the (vinyl) medium.” I came upon the notion that one side of the record would somehow be about pitch and the other side would be about rhythm. As the years went on, and vinyl gave way to CDs, the two-sided “message” evaporated but I continued to work with the musical impact of the stark emotive differences evoked by musical focus on pitch (pure pitch and melodic pitch) versus timing (pulse and/or rhythm); *Crowds and Power* is the most recent. The work is in three continuous parts.

**Part 1**, *Intimate Immensity*, a term used in Gaston Bachelard’s book *The Poetics of Space*, focuses on pitch and the intimate of the awareness of being; one, oneself. In Bachelard’s words: “The daydream transports the dreamer outside the immediate world to a world that bears the mark of infinity.”

**Part 2**, *Crowds and Power*, inspired by the 1960 Elias Canetti definitive book by that title, focuses on pulsation, and rhythmic and sound gestures. It is in two continuous sections:

### **Crowds**

In Canetti’s words: “It seems as though the movement of some of them transmits itself to the others; rhythmic formations spring up very quickly and it is only physical exhaustion which bring them to an end.”

### **Power**

Canetti continues: “The cat uses force to catch the mouse, to seize it, hold it in its claws and ultimately kill it....It lets it go, allows it to run about a little and even turn its back; and the mouse is no longer subjected to force. But it is still within the power of the cat and can be caught again... [T]he moments of hope it allows the mouse, while continuing to watch it closely all the time and never relaxing its interest and intention to destroy can be called power... [W]ho wants to be able to attack the power must look into the eyes without fear; command and find the means to steal its thorn.”

### **Part 3, Epilogue**

After the devastation of *Crowds and Power*, the stillness of *Intimate Immensity* returns, suggesting, perhaps, a different way to come together, not as “crowds”—where many become one—but as many “ones.”

*Crowds and Power* evolved over several years, long before the recent election. As the idea began to crystallize and a first draft of the music was completed, I enlisted Joan La Barbara and Lillivan to join me. In my purely electronic works, “creating music as a studio art,” I am in constant *interaction* with the electronic technologies: a feedback loop between idea, execution, and viewing/listening. In *Crowds and Power*, that interaction expanded to a *collaboration* with Joan and Lillivan as they, with their unique voices, developed their roles.

—Morton Subotnick

## About the Artists

**Morton Subotnick** (Composer/Live Electronics) is one of the pioneers in the development of electronic music and an innovator in works involving instruments and other media. He last appeared at Lincoln Center Festival in 1997 for the premiere of his interactive media poem *Intimate Immensity*. His work *Silver Apples of the Moon* (1967), commissioned by Nonesuch Records, marked 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. *Silver Apples* has become a modern classic and was recently entered into the National Register of Recorded Works at the Library of Congress. In the early '60s he co-founded the San Francisco Tape Music Center with Ramon Sender, collaborated with Anna Halprin on two works, *the 3 legged stool* (1962) and *Parades and Changes* (1966), was music director of the Actor's Workshop, and worked with Don Buchla on the development of one of the first analog synthesizers. In 1966 he moved to New York with the Actor's Workshop to become the first music director of the Lincoln Center Repertory Company at the Vivian Beaumont Theater and an artist-in-residence at the newly formed Tisch School of the Arts at New York University, which provided him with a studio and a Buchla synthesizer (now at the Library of Congress). During this period, he helped develop the Electric Circus and the Electric Ear and created *Silver Apples*, *The Wild Bull* (1968, Nonesuch Records), and *Touch* (1969, Columbia Masterworks). In 1969 he was invited to be part of a team of artists to move to Los Angeles to plan a new school of the arts, the now famous California Institute of the Arts. In addition to his large creative output, he is the author

of a series of CD-ROMs for children, a children's website, Pitch Painter (an iPod/iPhone app with Joshue Ott), and an online grade K-6 curriculum for musical creativity and ear training. He also tours extensively as a lecturer and composer/performer.

**Lillevan** (Live Imagery) is an animation, video, and media artist who 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. Over the last 20 years, he has performed and exhibited all over the globe, and at all major media festivals. After studying politics, film, and film theory, and while being very active in the film and animation scene, he spent the 1990s exploring new technologies to create forms of imagery he found missing in cinema and in the art world. Since the mid-1990s, he has focused on non-narrative facets of film, from abstract works and collage explorations of film history to interactive works for dance groups. The focus is on the musicality of the imagery, defining the moving imagery as an instrument in its own right as opposed to mere accompaniment. Intensity and texture are more important than narrative and figure. The aesthetics of the image can be found in its transparencies and potentials rather than in its beauty or completeness. The selection of the images can either support or work against the sound, aiming to achieve a dialogue. Improvisation and expanded presentation are important working principles. Never satisfied with the modes of presentation, he sees his work as a multilayered process, and human perception remains the final interactive element of live video performance, returning images to their original ambiguity while escaping the imperative nature of traditional montage. Recent performances include *Mahler Remixed* with Fennesz at Carnegie Hall and *Kloing!* and *Nomi Songs*

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with Olga Neuwirth at Opera Garnier in Paris. He is also artistic director of the GlacierMusic and Sinfonía Trópico Festivals in Central Asia and Colombia.

**Joan La Barbara** (Singer/Actor), in her roles as composer, performer, sound artist, and actor, has developed a unique vocabulary of experimental and extended vocal techniques (multiphonics, circular singing, ululation, and glottal clicks, her “signature sounds”) that have influenced generations of composers and singers. She previously appeared at Lincoln Center Festival in 1996 as part of *A Morton Feldman Celebration* and premiered her composition *A Water Window* at the David Rubenstein Atrium in 2015. Awards and honors include Foundation for Contemporary Arts John Cage Award (2016); Premio Internazionale Demetrio Stratos for experimental music (2011); DAAD-Berlin (1979) and Civitella Ranieri (2013) Artist-in-Residencies; Guggenheim Fellowship (2004); seven National Endowment for the Arts Fellowships (Music Composition, Opera/Music Theater, Inter-Arts, Recording, Solo Recital, Visual Arts); and the American Music Center’s Letter of Distinction for her significant contributions to contemporary American music (2008). Her commissions for multiple voices, chamber ensembles, orchestra, interactive technology, and soundscores for dance, video, and film include a score for voice and electronics for *Sesame Street* that has been broadcast worldwide since 1977. Her multilayered textural compositions have been presented at Brisbane Biennial, Festival d’Automne à Paris, Warsaw Autumn,

MaerzMusik Berlin, and other international venues. She has collaborated with visual artists Matthew Barney, Judy Chicago, Ed Emshwiller, Kenneth Goldsmith, Bruce Nauman, Steina and Woody Vasulka, and Lawrence Weiner, and premiered landmark compositions including Morton Subotnick’s chamber opera *Jacob’s Room* and multimedia works *Hungers* and *Intimate Immensity*; Robert Ashley’s operas *Now Eleanor’s Idea*, *Dust*, *Celestial Excursions*, *Improvement*, and *Concrete*; Philip Glass and Robert Wilson’s *Einstein on the Beach*; Morton Feldman’s *Three Voices*; Steve Reich’s *Drumming*; and John Cage’s *Eight Whiskus* and *Solo for Voice 45* from *Song Books*. In addition to recordings of Feldman and Cage, recorded works include *Voice Is the Original Instrument* and *Sound Paintings* (Lovely Music) and *Shaman-Song* (New World), and Mode Records’ 2017 surround-sound release *The Early Immersive Music of Joan La Barbara*. She was artistic director of Carnegie Hall’s multi-year series *When Morty Met John* and cofounder of composers-collective Ne(x)works, is on the artist faculty at New York University, teaching music composition, and the performing arts faculty of Mannes/The New School, and is composing a new opera inspired by Virginia Woolf and Joseph Cornell.

#### **Morton Subotnick Acknowledgments**

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Technical Assistant **Matthew Gantt**

The music of Morton Subotnick is published by Schott Music.

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**Lincoln Center Festival**, now in its 22nd season, has received worldwide attention for presenting some of the broadest and most original performing arts programs in Lincoln Center's history. The festival has presented 1,465 performances of opera, music, dance, theater, and interdisciplinary forms by internationally acclaimed artists from more than 50 countries. To date, the festival has commissioned 44 new works and offered 145 world, U.S., and New York premieres. It places particular emphasis on showcasing contemporary artistic viewpoints and multidisciplinary works that challenge the boundaries of traditional performance. For more information, visit [LincolnCenterFestival.org](http://LincolnCenterFestival.org).

**Lincoln Center for the Performing Arts (LCPA)** serves three primary roles: presenter of artistic programming, national leader in arts and education and community engagement, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 16 series, festivals, and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Lincoln Center at the Movies, Lincoln Center Emerging Artist Awards, Lincoln Center Festival, Lincoln Center Out of Doors,

Lincoln Center Vera List Art Project, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating 40 years enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts. Lincoln Center has become a leading force in using new media and technology to reach and inspire a wider and global audience. Reaching audiences where they are—physically and digitally—has become a cornerstone of making the performing arts more accessible to New Yorkers and beyond. The re-imagination of David Geffen Hall will play an important part in these efforts. For more information, visit [LincolnCenter.org](http://LincolnCenter.org).

**Acknowledgments**

Video, Sound Equipment

**Production Resource Group**

# Looking Ahead: Bolshoi Ballet's *The Taming of the Shrew*



Photo: Jack Devant

From July 26–30, the legendary Bolshoi Ballet will present its effervescent production of *The Taming of the Shrew*, choreographed by Jean-Christophe Maillot (artistic director of the Ballets de Monte Carlo). The Bolshoi's incomparable dancers bring their signature bravura to this adaptation of Shakespeare's classic, transforming the famously chauvinistic comedy into a feisty battle of wits between the well-born Kate and the rough-edged Petruchio. *The Telegraph* (U.K.) calls it an "eclectic, high-octane, and often witty fusion of classical and modern."

**For more information and a complete schedule of Lincoln Center Festival events, visit [LincolnCenterFestival.org](http://LincolnCenterFestival.org)**