

MORTON STROTNIK & LILLEVAN
2017-18
US, EUROPE & JAPAN

Feb. 15, 2017	Philadelphia	•Silver Apples of the Moon Revisited•Song and Dance	Annenberg Center (w/Lillevan)
April 22, 2017	San Francisco	•Silver Apples of the Moon Revisited•Song and Dance	Buchla Memorial Festival (w/Lillevan)
July 20-22, 2017	NYC	•Silver Apples of the Moon Revisited•Crowds and Power (World Premiere)	Lincoln Center (w/Lillevan and JoanLa Barbara)
Oct 3, 2017	NYC	•Silver Apples of the Moon Revisited•Song and Dance	Skirball (w/ The NYU Percussion Ensemble)
11/17/2017	Berlin	•Silver Apples of the Moon Revisited•Song and Dance	Technosphärenklänge IV (W/Lillevan and Alec Empire)
11/23/2017	Bratislava	•Silver Apples of the Moon Revisited•Song and Dance	Next Festival-Slovakia (w/Lillevan)
Feb 11, 2018	Tokyo	•Silver Apples of the Moon Revisited•Song and Dance	Shibuya (W/Lillevan and Alec Empire)
Feb 13,14	Los Angeles	•Silver Apples of the Moon Revisited•Crowds and Power	REDCAT (W/Lillevan and Joan La Barbara)
March 10, 2018	Istanbul	•Silver Apples of the Moon Revisited•Song and Dance	The Borusan Music House (w/Lillevan)
March 16, 2018	Paris	•Silver Apples of the Moon Revisited•Song and Dance	Sonic Protest Festival (w/Lillevan and Alec Empire)
May 6, 2018	Oslo	•Silver Apples of the Moon Revisited•Song and Dance	The Future is Electric: (Norsk Studio for Elektronisk Musikk)
June 17, 2018	Hamburg	•Silver Apples of the Moon Revisited•Song and Dance	Elb Philharmonie
June 22, 2018	Dartmouth	•Silver Apples of the Moon Revisited•Crowds and Power	Hopkins Center for the Arts (W/Lillevan and Joan La Barbara)



**Morton Subotnick
2015
Other Events**

photo credit: Adam Kissick for

RECORDINGS

WERGO released in June 2015

After the Butterfly

The Wild Beasts

<http://www.schott-music.com/news/archive/show,11777.html?newsCategoryId=19>

Upcoming re-releases from vinyl on **WERGO** Fall 2015:

Axolotl, Joel Krosnick, cello

A Fluttering of Wings with the Juilliard Sting Quartet

Ascent into Air from *Double life of Amphibians*

The Last Dream of the Beat for soprano, Two Celli and Ghost electronics;

Featuring Joan La Barbara, soprano

Upcoming **Mode Records**: Complete Piano Music of Morton Subotnick

The Other Piano, *Liquid Strata*, *Falling Leaves* and *Three Piano Preludes*.

Featuring Soojin Anjou, pianist

Release of a K-6 online music curriculum:

Morton Subotnick's Music Academy

<https://musicfirst.com/msma>

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PROGRAM INFO

Song and Dance

PROGRAM DESCRIPTION

A light and sound duet utilizing musical resources from my analog recordings combined with my most recent electronic patches and techniques performed spontaneously on my hybrid Buchla 200e/Ableton Live 'instrument', with live video animation by Lillevan.

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 an 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; a world yet to come. The dream was realized in a series of works starting with **Silver Apples of the Moon** and ending with **A Sky of Cloudless Sulfur**; 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 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 performances. Tonight's performance is called **Song and Dance** (a title first used in a Harvestworks commission and later expanded into its present form) . It is an exploration of a range of emotions, from poetic to violent, evoked by the use of musical pitch and time.

PROGRAM INFO

From Silver Apples of the Moon to A Sky of Cloudless Sulfur Revisited: V

PROGRAM DESCRIPTION

A light and sound duet utilizing musical resources from my analog recordings combined with my most recent electronic patches and techniques performed spontaneously on my hybrid Buchla 2003/Ableton Live 'instrument', with video animation by Lillevan.

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 an 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; a world yet to come. The dream was realized in a series of works starting with Silver Apples of the Moon and ending with A Sky of Cloudless Sulfur; 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 as well as new materials developed specifically for the new season; this allows me to transform the samples while performing brand new sound gestures creating a new and ongoing palette for new performances. The work always has the same title, *From Silver Apples of the Moon to a Sky of Cloudless Sulfur: V*. The V refers to the present performance season.

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.

CONCERT LISTING AND BIOS

CONCERT LISTING

From Silver Apples of the Moon to A Sky of Cloudless Sulphur: VI

A performance collaboration between **Morton Subotnick** and video animation artist **Lillevan**.

SHORT BIO

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 that brought Subotnick celebrity was *Silver Apples of the Moon* [1966-7], commissioned by Nonesuch Records, marking the first time an original large-scale composition had been created specifically for the disc. It has become a modern classic and in 2009 it became one of only 400 recordings entered into the National Recording Registry of Works at the Library of Congress. He is also pioneering works offering musical creative tools to young children, including an iPad App, Pitch Painter, a series of CD-ROMs and an online k-6 curriculum in musical creativity and Ear Training. Morton Subotnick's Music Academy (<http://www.msmusicacademy.com>) has just been launched. He tours extensively throughout the U.S. and Europe as a composer/performer and lecturer. 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.

CAREER HIGHLIGHTS

Morton Subotnick

1959– 1965

Morton Subotnick taught at Mills College and with Ramon Sender, co-founded the San Francisco Tape Music Center (1962).

During this period Subotnick and Sender commissioned and then collaborated with Don Buchla on what may have been the first analog synthesizer.

1966

In 1966 Subotnick was instrumental in getting a Rockefeller Grant to join the Tape Center with the Mills Chamber Players at Mills College. This became The Center For New Music; still an important creative environment.

Working with The Actor's Workshop of New York Subotnick become the first music director of the Lincoln Center Rep Company in the Vivian Beaumont Theater.

Morton Subotnick was artist in residence at the newly formed Tisch School of the Arts at New York University. The School of the Arts provided him with a studio and a Buchla Synthesizer (now at the Library of Congress) on which he composed his early works *Silver Apples of the Moon*, *The Wild Bull*, and *Touch*.

In 1966 Subotnick developed and became artistic director of the Electric Circus and the Electric Ear in New York City.

1966 – 1967

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.

1969

In 1969 Subotnick was invited to be part of a team of artists to plan a new school in Los Angeles. With Mel Powell as Dean, and Subotnick as Associate Dean, and the four other pairs of artists, he carved out a new path of music education and created the now famous California Institute of the Arts. Subotnick remained Associate Dean of the music school for four years and continued teaching there until 2008.

1984

Subotnick was commissioned to create a full evening multi-media work (*The Double Life of Amphibians*) for the Cultural segment of the LA Olympics.

2009

Silver Apples of the Moon [1966-7], the work which brought Subotnick celebrity and has become a modern classic. In 2009 *Silver Apples* was entered into the National Recording Registry by the National Recording Preservation Board of the Library of Congress. Only 400 recordings throughout the entire history of recorded music have been chosen

2012

In 2012 Subotnick released his iPad App *Pitch Painter* for kids, the first in a series of iPad apps, available at the App store.

He is the author of a series of CD-ROMs for children, a children's website (www.creatingmusic.com). and a K-6 online curriculum, *Morton Subotnick's Music Academy*. <https://musicfirst.com/msma>

Awards

Guggenheim Fellowship
Rockefeller Grants (3)
Meet the Composer (2)
American Academy of Arts and Letters Composer Award
Brandies Award
Pulitzer Prize, Finalist (1980)
Deutscher Akademischer Austauschdienst Künstlerprogramm (DAAD)
Lifetime Achievement Award (SEAMUS at Dartmouth)
ASCAP: John Cage Award
ACO: Lifetime Achievement,
Honorary Doctorate from the California Institute of the Arts

PRESS PHOTOS

MORTON SUBOTNICK

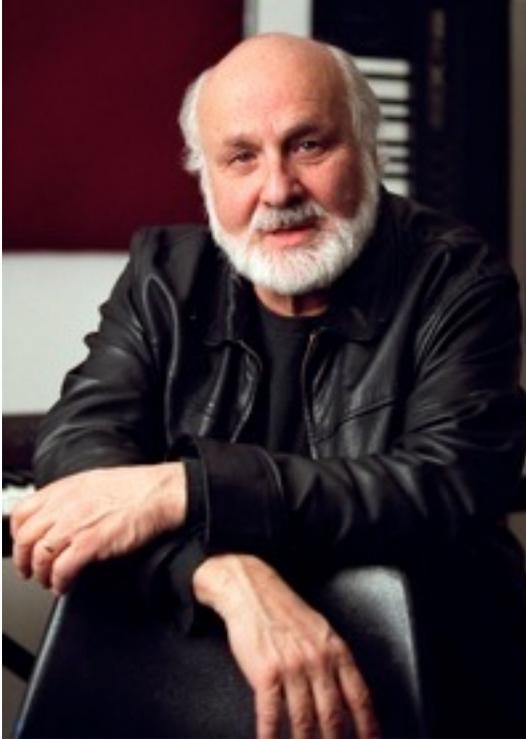
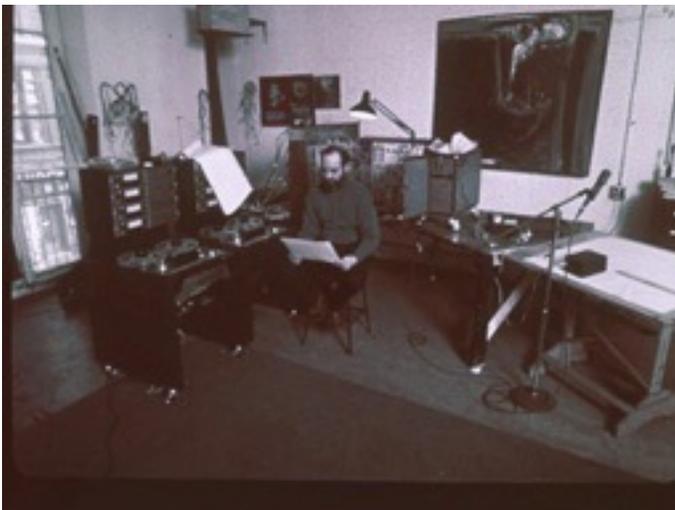


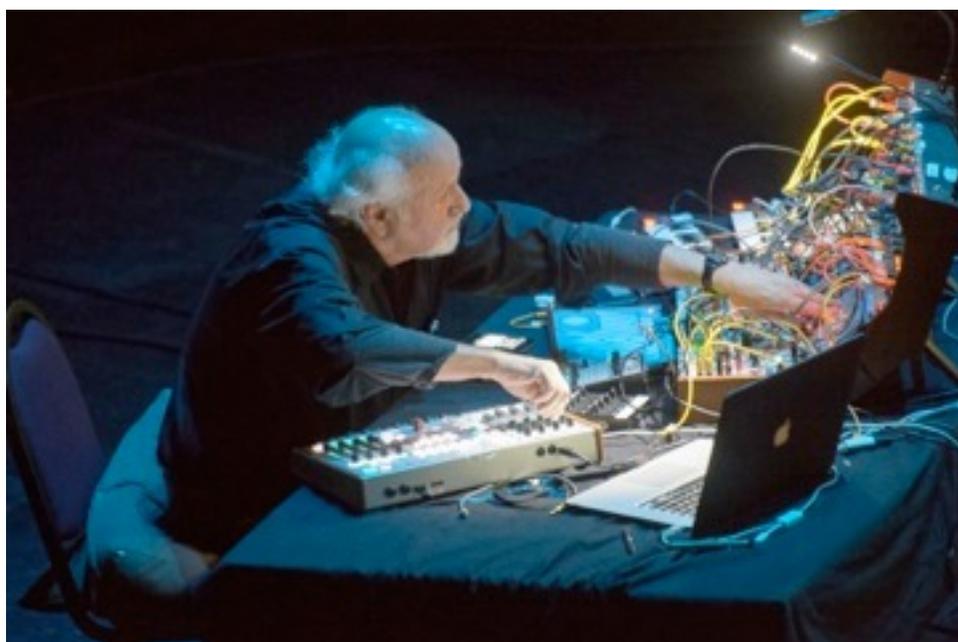
photo credit: Steve Gunther



Morton Subotnick in his Bleecker Street studio.



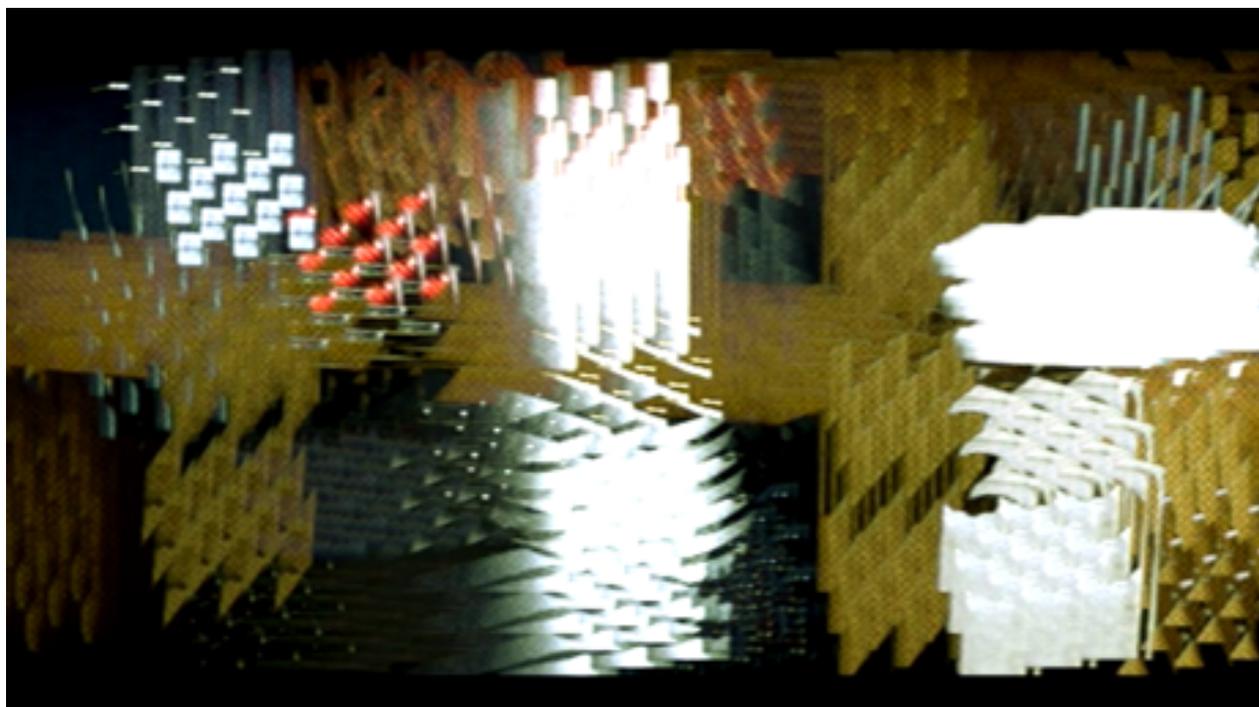
Morton Subotnick in performance.



Morton Subotnick performing at Moogfest 2012.

photo credit: Adam Kissick for NPR

LILLEVAN



Video still from live performance by Lillevan and Morton Subotnick @ Lincoln Centre, New York, 2011 "©Lillevan

MORTON SUBOTNICK & LILLEVAN in concert



Morton Subotnick and Lillevan in concert.

photo credit: Lillevan



Subotnick & Lillevan at Bregenz.

photo credit: Lillevan



Subotnick & Lillevan in Performance at Lincoln Center. photo credit: Lillevan



BERLIN BABYLON DINEMA JULY 2015

AUDIO AND VIDEO LINKS

CBC Music – June 17, 2015

<http://music.cbc.ca/#!/blogs/2015/6/Meet-Morton-Subotnick-the-electronic-music-pioneer-who-actually-invented-the-synthesizer>

REVIEW: Morton Subotnick at Cafe Oto – June 9, 2015

<http://www.londonjazznews.com/2015/06/review-morton-subotnick-at-cafe-oto.html?m=1>

“Morton Subotnick's *Silver Apples of the Moon*” – BBC Radio June 3, 2015

<http://www.bbc.co.uk/programmes/p02stshg>

Morton Subotnick & Lillevan #1 | LIVE Kontraste 2013 – Oct. 13, 2013

<http://www.youtube.com/watch?v=7Hz19Uetky4>

Morton Subotnick & Lillevan #2 | LIVE Kontraste 2013 – Oct. 13, 2013

http://www.youtube.com/watch?v=w_tyJjyVX98

“morton subotnick at urban-15, San Antonio” – Encore from a performance at Urban 15
February 22, 2013

http://youtu.be/lyqj_8ZQL64

NewMusicBox article on the November 15, 2012 San Francisco Museum of Modern Art ([SFMOMA](http://www.sfmoma.org)) Live
Presentation of *Silver Apples of the Moon* (1967).

<http://www.newmusicbox.org/articles/composers-inc-introduces-san-francisco-opera-brass-subotnick-revisits-silver-apples/>

Morton Subotnick: *Silver Apples of the Moon* (excerpt from University of Colorado, Boulder) – May 2012

<http://www.youtube.com/watch?v=LqMKcvwd67A>

“Interview: Bob Boilen Chats With Morton Subotnick”

NPR Interview with Bob Boilen at Moog Fest 2012

AUDIO From Moog Fest 2012 Performance

<http://www.npr.org/event/music/163239499/morton-subotnick-in-concert-moogfest-2012>

Morton Subotnick at CTM-Festival 2011 – Live Excerpt

<http://www.youtube.com/watch?v=2IIOdXgQurM#t=414>

Morton Subotnick + Lillevan @ Radar UNAM – Sept. 27, 2011

<http://www.youtube.com/watch?v=QSnJcq5zZT0>

"The Man Who Electrified Music"

Wall Street Journal: April 5, 2011

<http://online.wsj.com/article/SB10001424052748703712504576242823877957518.html>

"Morton Subotnick on recordings vs live performance"

Red Bull Music Academy, Madrid 2011

YouTube

<https://www.youtube.com/watch?v=QIv99RcaeMM>

Bregenz Festspiele, Austria 2010 video on youtube:

http://youtu.be/nxGOztw_G5U

Bregenz video in hi-def for broadcast or website post:

(copy and paste into browser)

https://dl.dropboxusercontent.com/u/2316276/LILLEVAN%2BSUBOTNICK/CLIP/LILLEVAN%2BSUBOTNICK_LIVE_CLIP-2011_BIG.zip

PRESS QUOTES

REVIEW: "I Dream of Wires': Morton Subotnick's belated valentine" in Today's Zaman by ALEXANDRA IVANOFF / BERLIN Sunday, August 02, 2015
http://www.todayszaman.com/arts-culture_i-dream-of-wires-morton-subotnicks-belated-valentine_395318.html

At 82, [Morton Subotnick](#) is one of the few remaining members of an eclectic consortium of international electronic composers who were the pioneers of the medium in the mid-20th century. During his long career, he has witnessed the resurgence and diversification of electronic music, from the rarified confines of academia to almost every corner of modern musical expression.

As a lovely tip of the hat to his unorthodox musical identity, a new generation of electronica fans has now rediscovered him and his work, featured in a Canadian film by producer Jason Amm and director Robert Fantinatto, "[I Dream of Wires](#)" which was shown in Berlin on July 28. As part of the film's ongoing global release, the event was a long but reverential evening in Berlin's historic film house Babylon. Subotnick was there in person to perform excerpts of his works and give a lengthy public interview -- all to an overflowing crowd.

The initial emcee for the promotional evening was Alec Empire, a founding member and front man for Atari Teenage Riot and Digital Hardcore Recordings and who also appears in the film. As Fantinatto then took the stage, he announced: "This is the end of a five-year journey around the world [to promote the film], and it's wonderful to see that the ticket queue here is around the block! Morton Subotnick is one of the most important in this field."

Subotnick's achievements are enjoying a resurgence of attention, due in part to the phenomenal fast-track progress of the equipment developed since these composers started tinkering with wires and knobs to create their music. The film affectionately traces the early days of analog electronic music's musicians and inventors and their equipment that is characterized by an often overabundance of wires. For some consumers of modern components, this new technology has become a compulsive collecting habit via trade fairs and catalogue purchases. As one young man in the film admitted, he had gotten to the point where he simply loves to "sit there watching the blinking lights."

"I Dream of Wires" (with an original electronic score by Solvent) is an entertaining valentine to the genre's inventors (chiefly Americans Robert Moog and Don Buchla, and German Dieter Doepfer) and to the generations of users of all stripes. But most of all, it's an affectionate and often hilarious appreciation and exegesis for the layman about the way the industry has exponentially exploded, and how the terms "analog" and "digital" have become integrated in our modern consciousness.

From academia to dance halls

.....The '60s were a definitive time for the development of the modular synthesizer, an outgrowth of the older tape-based models. Along came oscillators, transistors and sequencers; later came digitized sound, all of which provided fundamental change. But still, the components were too large for private consumption.

Inventors Moog and Buchla, according to the film's narration, made diverging philosophical decisions in that decade. "Bob was interested in things that would be successful for a commercial musician," explained one technician on the soundtrack. One of the main issues was to scale down the size of the products. What followed over the decades is what the general public witnesses in clubs and dance halls around the world, and has become the stock equipment for DJs.

But early on, Subotnick was on the other side of strictly commercial thinking: "I said from the get-go we didn't want a black and white keyboard, because I knew what that would mean," he explained in the film. "If I had a keyboard I was going to produce regular music - that's not what I wanted to do." In the 1960s Subotnick received a recording offer to produce a full-length recording of strictly computer-generated music, "Silver Apples of the Moon," which went on to become a bestselling classic of its kind.

And that's precisely what the Berlin audience heard live, after the post-screening Q&A session where Subotnick told behind-the-scenes stories, cracked jokes and talked about his basic musical trajectory: "I started on something in 1961, and I'm still working on it. I'm not interested in knobs; [for me] it was the tactile experience I could get with my fingers pressing on my clarinet and using my voice. My original idea I'm still trying to understand. And I'm still learning the new technology; the whole notion of computers is changing -- new controllers are where it's all going."

Subotnick has obviously figured out enough new technology to be able to reproduce his "Silver Apples" live, with a Mac coupled with several plug-ins -- a considerably downsized amount of equipment than in 1967, the year of its debut. VJ Lillevan provided luxurious complementary abstract images on a giant screen.

Both artists were in moment-to-moment communication with each other, as the soundscape started from *pianissimo* stillness, escalating slowly in sections of rhythmic sequences bouncing from speaker to speaker, with occasional single naked tones emanating from the balcony. Listeners were immersed in bizarre dissonances from the center of the earth, from cacophonous eruptions to unutterable beauty, permeated the room. This rendition, plus their new version of his 1978 "A Sky of Cloudless Sulfur, Revisited" gave listeners a true taste of the primary source of the entire genre in their magnificent opus -- a fanciful, and artistically coherent, dream of wires.

ELEVATED CULTURE A MUSIC BLOG.

I DREAM OF WIRES – BERLIN PREMIERE [28.7.15]

Mix Elevated Series 006 – Mavrik Spotlight pt.1 – Roddy Taylor

.....The short interval made way for an absolutely stunning performance from Subtonik and Lillevan. It was a long evening already, but as soon as the pair started the audience locked back into concentration, sitting in stark darkness as they unfolded their synthetic journey into space. What was precisely so engaging about this performance was the use of their modular gear; there was a feeling that really this kind of performance just can't be achieved through a more conventional method. Some sounds were disorienting, so far abstracted from the sounds of our usual parlance that they immediately demanded careful attention. Silhouettes on stage were marked by the low purple light glowing from the machines as well as the overhead screen where accompanying visuals were being projected; hands moved slowly and deliberately under the violet incandescence, adjusting, sculpting, creating.

Aside from the musical content, it was actually the marriage of the visuals that really brought this performance to another level. The performance opened with mysterious undulations, while quiet scuttling panned round the room, like a creature of the night navigating through the foliage. Up on the screen footage of flowing water spilled into itself in a flurry of overlays. Progression is made as quietly probing synths are undermarked by echoes of the underworld. Ghostly embryonic shapes slide and pulse like a breathing organism as the music itself grows and breathes, organic, unwritten. Certain passages are truly chilling, while at others moments of chaos and unrest rise through, only to retreat back into the darkness. At times the performance was spellbinding, at others almost terrifying, while everyone sat entranced, breath held. Surprise appearances of major harmonies take an unsuspecting turn into the light, brightening the atmosphere and alleviating the angst that had previously built up.

REVIEW: Morton Subotnick at Cafe Oto by GEOFF WINSTON

<http://www.londonjazznews.com/2015/06/review-morton-subotnick-at-cafe-oto.html>

Subotnick's sophisticated performance techniques have evolved over the years in ways both rational and emotional. He has amassed a store of prepared samples from previous works which he draws on to form the basis of each performance and modifies these with specially created patches linked to scores displayed on-screen.

With calm demeanor ... Subotnick manipulated sounds through an arsenal of analogue and digital devices, based around a wire-sprouting Buchla Music Easel and an Apple laptop, evolving a stream of subtly structured textural layers in a compelling mix, at times ethereal and at others stridently charged.

The characteristic bleepings of sixties electronics were trickled and diffused to re-emerge with even more delicate tinkling tones. In contrast, beats and rhythmic pulses were built up to industrial strength with surprisingly visceral intent, to fast fade out to return to an intricate pattern of shifting shades and nuanced sound washes.

A short encore followed the delighted audience's standing ovation, acknowledging not only the achievements of the evening but also Subotnick's significant stature in the field.

“Morton Subotnick updates cosmic 'Silver Apples' at REDCAT” by RANDALL ROBERTS

Los Angeles Times: November 13, 2013

<http://articles.latimes.com/2013/nov/13/entertainment/la-et-ms-review-morton-subotnick-updates-cosmic-silver-apples-at-redcat-20131113>

Equal part handcrafted, computer-aided sensory hallucination and concert, composer Morton Subotnick and visual artist Lillevan's performance at REDCAT, "From 'Silver Apples of the Moon' to 'A Sky of Cloudless Sulphur IV: Lucy,'" offered a mesmerizing reminder of the distances that both electronic music and video art have traveled over the last half-century.

“In Digital Era, a Throwback to Analog” by ALLAN KOZINN

New York Times: July 8, 2012

http://www.nytimes.com/2012/07/09/arts/music/source-of-uncertainty-featuring-morton-subotnick-at-schimmel-center.html?_r=2&

“For anyone smitten with electronic music in the late 1960s Mr. Subotnick’s conjuring in “Silver Apples” yielded many richly nostalgic moments. Tones that sounded like a cross between dripping water and percussion instruments; sliding, high-pitched notes that melded the impulsive chatter of a birdhouse with effects from sci-fi space epics; and distant sirens that arose from within a dense, smooth chord were all shaped into a blossoming narrative essay. In this version Mr. Subotnick used surround-sound technology, allowing the work’s evocative strands to move freely around the theater.”

“Morton Subotnick, California E.A.R. Unit at REDCAT” by JOSEF WOODARD

Los Angeles Times: March 25, 2012

<http://latimesblogs.latimes.com/culturemonster/2012/03/review-morton-subotnick-california-ear-unit-redcat.html>

“A beautiful retro-futurist atmosphere hovered over REDCAT on Saturday night as iconic electronic music composer-performer Morton Subotnick’s seminal “Silver Apples of the Moon” and “A Sky of Cloudless Sulphur” were brought vividly to life, here and now, with tools spanning the ages.

On Saturday, a full house showed up for the powerful one-hour performance, encountering a musical event by turns free and structured, delicate and raucous. Pop music values even slipped into the mix, from the cathartic rush of distortion to the percolating rhythmic charge – with old school “sample-and-hold” note mazes -- which could please the “house” music fan, at least until the beat was jettisoned and the rule of abstraction resumed. At work’s end, randomized major scale notes floating atop a simmering percolation of synth sounds brought the journey to a lyrical, meditative conclusion.

In all, it was a thrilling evening of then and now, also inspiring reflections of the powerful influence of Subotnick’s “then” on the now.”

TECH RIDERS

SUBOTNICK TECH RIDER

From Silver Apples of the Moon to a Sky of Cloudless Sulphur: VI

AUDIO CONNECTIONS – to house mixer (PREFERRED)

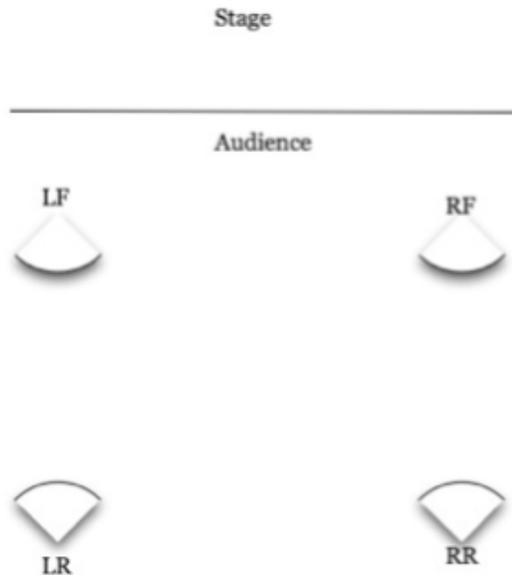
<u>Buchla out</u>	<u>Direct Box</u>	<u>house mixer in</u>	<u>mixer out(to quad house speakers+1 subwoofer)</u>
1 ----->	1 ----->	1 ----->	1 (left front)
2 ----->	2 ----->	2 ----->	2 (right front)
3 ----->	3 ----->	3 ----->	3 (right rear)
4 ----->	4 ----->	4 ----->	4 (left rear)
5 ----->	5 ----->	5 ----->	subwoofer

OR

AUDIO CONNECTIONS – direct to powered speakers (ALTERNATE)

<u>Buchla out</u>	<u>Direct Box</u>	<u>quad house speakers + 1 subwoofer</u>
1 ----->	1 ----->	1 (left front)
2 ----->	2 ----->	2 (right front)
3 ----->	3 ----->	3 (right rear)
4 ----->	4 ----->	4 (left rear)
5 ----->	5 ----->	subwoofer

Connections from the Buchla are through 2 stereo and 1 mono Pro DI boxes with direct outputs connecting to Female/XLR.



LILLEVAN RIDER – single projector

Lillevan – VIDEO – Technical Rider (Subotnick Shows) January 2012

Lillevan brings: MacbookPro, MIDI Equipment etc Adapters to DVI & VGA

Requirements:

Power 220V – 8 european plugs

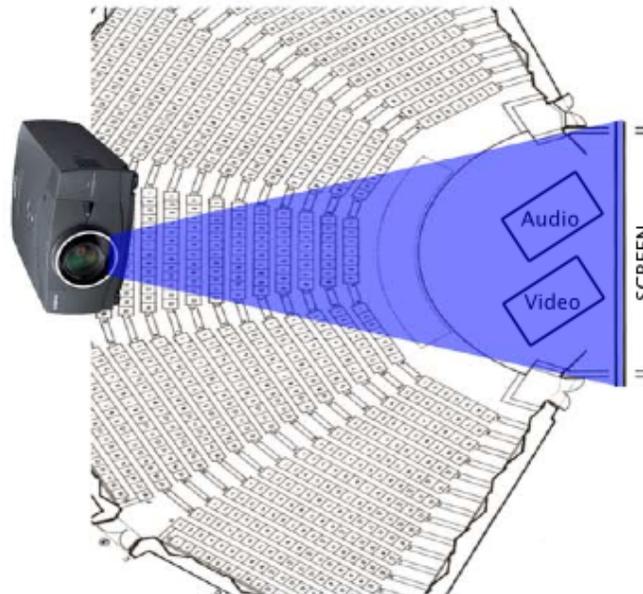
- 1 x Video projector – minimum 3000 ANSI Lumen
- 1 x Screen – minimum: 8m x 6m
- 1 x small Computermonitor – input VGA
- 1 x Long video cable from stage to projector – DVI or VGA
- 1 x **Audio monitor**
- 1 x Table – 2m x 1m, Height: 110 cm

Screen is mounted behind artist, video projector must be mounted so that image is projected on artist and screen behind artist.



STAGE:

- TABLES
- SCREEN
- PROJECTION



Questions: office@lillevan.com

LILLEVAN RIDER – three projector

Lillevan – VIDEO – Technical Rider (Subotnick Shows)

2016

-----Panorama version-----

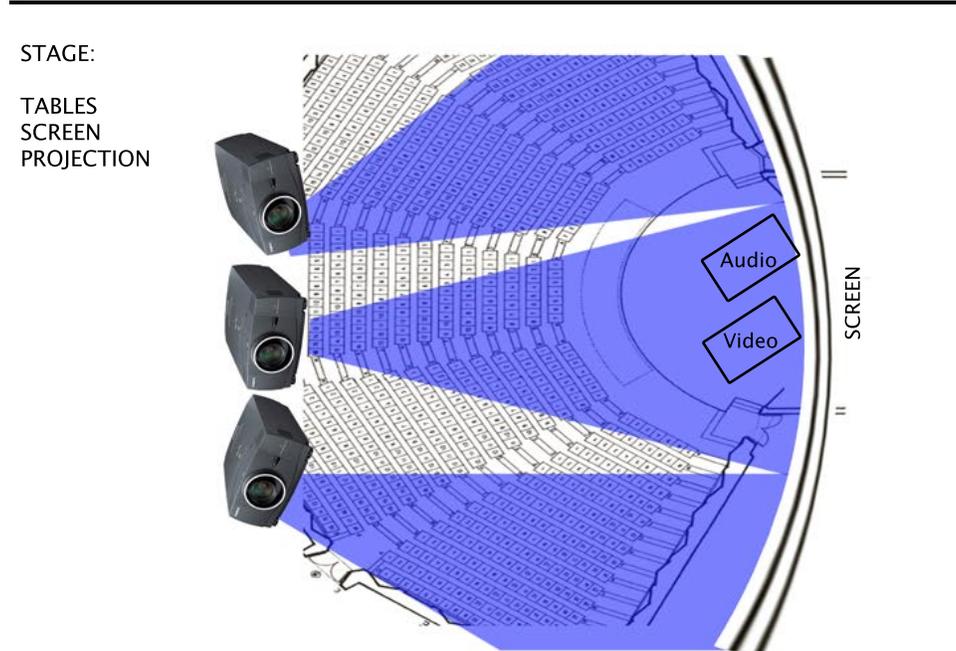
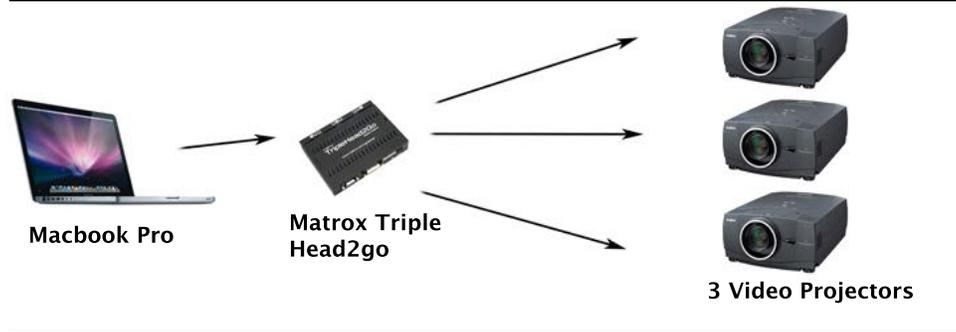
Lillevan brings: MacbookPro, Matrox Triple Head2go, MIDI Equipment etc Adapters to DVI & VGA

Requirements:

Power 3 Sockets

- 3 x Video projector – minimum 5000 ANSI Lumen
- 3 x Screen – minimum: 8m x 6m
- 3 x Long video cable from stage to projector – DVI or VGA or HDMI
- 1 x Audio monitor
- 1 x Table – 2m x 1m, Height: 100 cm

Screens are mounted behind artists, video projectors must be mounted so that image is projected on artists and screens behind artists.



Questions: office@lillevan.com