

Bios

Sylvia Pengilly

Sylvia Pengilly has always been fascinated by the correlation between what the ear hears and what the eye sees. Mathematics and physics, including Chaos Theory, Quantum Mechanics, and Superstrings, are of particular interest and frequently provide the basis for her works. These have been presented both nationally and worldwide at several festivals, including many SEAMUS National Conferences, the Medi@terra festival, ICMC, the "Not Still Art" Festival, and the "Visual Music Marathon." She was formerly professor of theory and composition in the College of Music at Loyola University, New Orleans where she also founded and directed the electronic music composition studio. She currently lives in Atascadero, California, where she composes music and creates "Visual Music" videos.



Daniel Fisher



Daniel Fisher graduated Cum Laude in 1989 from Berklee with Dual Degrees; one in MP&E and the other in Music Synthesis. Since then he has worked as a Soundware Engineer at Kurzweil creating sounds for the K2000, MicroPiano, PC-88, K2500 and K2600/K2661. He also created factory programs at Alesis for the QuadraSynth, QS6, QS7 and QS8. He contributed factory programs at Korg for the Trinity, Triton and Prophecy and was an alpha tester. He was also an Alpha Tester for the EMU EIV and ESI-32 and was a beta tester for Andromeda. Daniel wrote "Synth Tricks", a column for Keyboard Magazine from 1997 to 2001. He was Associate Professor of Music Synthesis at Berklee College of Music from 2001 to 2006. Daniel was the chief Soundware Engineer at Sweetwater from 1994 to 2000 where he developed 21 CD-ROMs for Kurzweil, Yamaha, and E-MU instruments. He currently works as the Director of Product Optimization at Sweetwater as well as adjunct professor at IPFW and the University of St Francis in Fort Wayne.

Mitch Gallagher



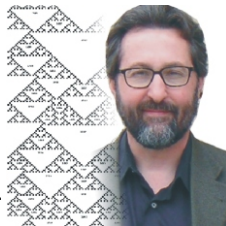
Mitch Gallagher (B.A. Music, Moorhead State University; graduate studies in classical guitar and composition, University of Missouri, Kansas City) is a Grammy award-winning composer, as well as a guitarist and a recording and mastering engineer. He is internationally recognized as a leading music technology expert and educator. Gallagher is the published author of well over 1,000 articles and numerous best-selling books on music technology and guitar. He is the former editor-in-Chief of EQ magazine; former Senior Technical Editor of Keyboard magazine, and a respected journalist. His current positions include Editorial Director at Sweetwater Sound; owner, MAG Media Productions; columnist Premier Guitar magazine; and adjunct faculty at Indiana-Purdue University. <http://www.mitchgallagher.com>

Tom Beier



Tom Beier represents the Live Music Team for Bose Corporation. He has been active in building new markets for the L1 portable line array technology from its inception. Tom is also a vocalist, multi-instrumentalist, artist and producer who has achieved numerous placements in film and TV. Tom is also a Billboard Song Contest winner.

Michael Rhoades



Michael Rhoades is a composer, researcher, theorist, lecturer and writer in the areas of computer generated music and video as well as being a painter. He elicits musical events from a synthesis of generative algorithms and an ever-expanding Csound sample playback instrument. Numerical representations of aural quanta are mixed and blended into formal elements using varied catalysts such as score based sampling, mathematical equations and other paradigms including cellular automata. Michael has served as the SEAMUS Webmaster and as member of the SEAMUS board of directors. He hosted SEAMUS 2009 at Sweetwater and curated the Sweetwater Electroacoustic Music Concert Series in 2008. His works have been performed world wide in concerts and festivals such as numerous SEAMUS National Conferences, ICMC and the Harvest Moon Festival. His music and theories have been used in numerous pedagogical applications. He is currently working on his 15" self-published CD, several new paintings and a new video. <http://www.perceptionfactory.com>

Starscapes & Landscapes

A Multi-Media Event by
Michael Rhoades

Computer Generated Music and Video
Original Oil Paintings
Digital Images and more

Thursday October 14th, 2010
Art Exhibit at 6:00 pm
Concert at 8:00 pm

Starscapes & Landscapes

A Cinema for the Ear Event

by Michael Rhoades

Tonight you will experience a pre-recorded musical performance. We are all familiar with going to the cinema to watch a movie, which is really no more than a pre-recorded play. But the movie is much too complex to present to an audience as a live performance. Similarly, we are all familiar with the experience of seeing music performed in a live concert but we are not accustomed to hearing pre-recorded music in a concert setting. Michael's music, like the movie, is far too complex to be performed live. This is why tonight's show is being called a "Cinema for the Ear".

Michael's music is derived from a number of unconventional processes. To begin with, he uses a programming language, meant for musical composition, called Csound, which is based upon the C programming language. This allows the composer to work with sound beginning at a quantum level and build a composition up from there. Working in this way, all of the sound is numerically based providing an obvious avenue to allow the score for his pieces to be mathematically driven.

In addition to Csound, Rhoades also uses a program called Cmask, which is an event generator for Csound scores. This means that one can generate quasi-randomly derived data, numbers, from which scores may be written. Often the data Cmask generates is imported into a spreadsheet and further manipulated by formulæ and macros.

Lastly, Rhoades implements a process that has come to be termed, "Score Based Sampling" as the upper level compositional process. The origin of this approach can be traced back to the mid 1970's and the Institute of Sonology in Utrecht, Netherlands. There, lead by G. Michael Koenig, several researchers, including Rhoades' long time friend and colleague Dr. Otto Laske, conceived a process of reiteration of events. Rhoades has taken this idea to a new level with his compositional process. Basically, one begins with very short snippets of sound, a base sample, and mixes it to slightly larger samples and then mixes those to slightly longer samples until a finished composition is achieved. This process renders sound derived from a micro level onto the macro level, which explains why Rhoades recognizes composition as a collaborative process when he begins with the initial base samples provided for him by a colleague.

Tonight's program features four such compositions, two each, that began with samples provided him by Mitch Gallagher and Daniel Fisher.

Tonight's Program

Streams of Light

Streams of Light was composed in late summer of 2010 and is a four part piece. It was derived from samples created by Daniel Fisher (see his bio on the back of this program) using multiple Moogerfoogers. So this piece is made up of analog samples, which were manipulated and expanded into a composition in the digital world using programming. The result is hopefully a synergy of the best of each.

Event Horizon

The cosmological event called a black hole bends, stretches, distorts and twists everything we think we know about time and space. The event horizon is the point of no return beyond which nothing, including light, can escape this incredibly powerful gravity well. This phenomena is the inspiration for the visual and musical aspect of this piece.

Organic Mechanism

Composed in the fall of 2009, Organic Mechanism is a five part stereo composition derived from sixteen guitar samples created by Mitch Gallagher (See the back of this program for his bio.) In this piece one apparent formal element is that the ending of each section is a foreshadowing of the theme for the following section.

Espace

The art of M.C. Escher reveals a magical landscape where lizard shapes interlock to fill a two-dimensional plane, and then crawl off into three dimensions; where waterfalls run uphill, and buildings are crazily distorted into impossible angles that cannot exist in our (apparently) three-dimensional world. This is the initial genesis for "E-Space," with the "E" intended as a tribute to this great artist. The aim is to transport the viewer/listener into a moving Escher landscape where multiple dimensions distort our sense of space and time. It is also an experiment in the use of color, alternating black and white sections with sections using different types of colors.

The music, composed by Michael Rhoades, is essential in creating this total audio/visual environment. The haunting, yet at times almost unbearably intense music, presented on an 8-channel system, creates an infinite musical space which, when combined with the multi-dimensional video images, transports the audience into a world where Escher would have felt completely at home.

Voices From Another Dimension

This is the second piece Rhoades has completed in collaboration with Daniel Fisher. The process for it is the same as with "Streams of Light". It also was written in the later month of the summer of 2010. Are there beings in other dimensions trying to communicate with us?

Cygnus Loop

20,000 years ago a supernova exploded releasing ever expanding mixtures of gases into interstellar space. As heat and gases expelled from this intense explosion collide with a stationary cloud in the Cygnus constellation, a brilliantly glowing nebula was formed... the Cygnus Loop. Long stationary strands formed by this phenomenon are presently a mystery to us. We do not understand why the cloud is stationary. This action of the seemingly chaotic movement of the gases as they expand against this stationary cloud inspired the composition Cygnus Loop, a composition in four movements. Twelve of the sixteen base samples utilized to realize this composition were guitar samples contributed by Mitch Gallagher.

Many Thanks!

To the Bose Corporation, Sweetwater and to all of you.