



HOPKINS CENTER

presents

DJ Spooky

Terra Nova: Sinfonia Antarctica

Commissioned by BAM for the 2009 Next Wave Festival, Melbourne International Arts Festival, Hopkins Center for the Arts/Dartmouth College, UCSB Arts & Lectures, Spoleto 51/Festival dei 2 Mondi

Post-Performance Discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with DJ Spooky.

This performance is made possible in part by generous support from the Lewis Crickard Visiting Performing Artists Fund, the David J. O'Connor Fund in Support of the Hopkins Center's Visiting Performing Artists Program, Arthur J. 1903 and Nellie Z. Cohen Foundation Fund, a gift from Roberta and George W. Berry '66 and the National Endowment for the Arts.

Cosponsored by



Wednesday, April 15, 2009 • 7 pm
The Moore Theater • Dartmouth College

PROGRAM NOTES

In 1949, the British composer Ralph Vaughan Williams created a metaphorical portrait of Antarctica entitled *Sinfonia Antarctica* that began with a poem adapted from the poet Shelley's *Prometheus Unbound*:

*To suffer woes which hope thinks infinite,
To forgive wrongs darker than death or night,
To defy power which seems omnipotent,
Neither to change, nor falter, nor repent:
This...is to be
Good, great and joyous, beautiful and free,
This is alone life, joy, empire and victory.*

As the only uninhabited continent, Antarctica has no government and belongs to no country. Various countries claim areas of the land mass, but, essentially, the area between 90°W and 150°W is the only part of Antarctica, indeed the only solid land on Earth, not claimed by any country. In the era of satellites, wireless networks and fiber optic cables, it's ever harder to see the vision that Vaughan Williams described for his orchestral work. What DJ Spooky's *Terra Nova: Sinfonia Antarctica* portrays is a land made of complex ecological interactions. Instead of a metaphor, the composition aims to go to Antarctica and record the sound of the continent.

More than 170 million years ago, Antarctica was part of the supercontinent Gondwanaland. Over time Gondwanaland broke apart and by around 25 million years ago, Antarctica as we know it today was formed. Using digital media, video and high tech recording equipment, DJ Spooky visited during the austral summer of 2007-08 to paint an acoustic portrait of this rapidly transforming environment. In the steps of environmentalists like Al Gore, or even films like *March of the Penguins* and *Happy Feet*, DJ Spooky aims to bring Antarctica to the contemporary imagination by digitally reconstructing it. Historical maps, travelers' journals over the last several centuries, crystalline ice's resonant frequencies and the Earth's magnetic poles are all paints for

the audio palette he employs. Think of *Terra Nova: Sinfonia Antarctica* as sampling the environment with sound, something that Vaughan Williams could only do with metaphor in 1949. The difference is that DJ Spooky approaches the task with a technological background that fosters a direct interaction with the territory that inspires the composition.

For most people, thoughts of exploration in Antarctica typically center on dogs, skis, snowshoes and people in fur, not paintbrushes or sketch pads. Actually, art has always had a prominent place in the exploration of Antarctica. Photography began in the 1830s but only in the late 19th and early 20th centuries was it possible to take photographs in cold environments; therefore, it was common for early explorers of polar regions to be accompanied by artists to visually record the sights and phenomena for research and for popular distribution in books and articles. In the modern era, artists continue to venture to Antarctica. Their intent is not simply to record but to provide visual interpretations of the continent based on direct observations combined with artistic talent. The Antarctic has many faces. It's usually thought of as a huge pile of ice that somehow stays afloat at the bottom of the world. In different ages, before humanity had mapped out the world, it would have simply been beyond most maps and most ideas about what made up the geography of the world. As such, the Antarctic is one of the most unknown territories in the world today.

The term "Antarctica" comes from the Greek term "antarktikos" meaning simply "opposite to the Arctic." For the purposes of this project, the idea of looking at the places beyond the realms of everyday life in the industrialized 21st-century world puts the continent front and center into the idea of making a map of the continent in sound. There have been several recent projects that reflect artists' interest in Antarctic and Arctic regions: Pierre Huyghe's *A Journey That Wasn't* for the Whitney Biennial 2006 and Isaac Julien's *True North* multimedia installa-

PROGRAM NOTES CONTINUED

tion, which focuses on the African-American Polar explorer Matthew Henson, who accompanied Robert Peary and who was one of the first people to reach the North Pole. Miller creates a separate scenario from those envisioned by these artists by focusing on the acoustic qualities of ice and its relationship to geography.

Terra Nova: Sinfonia Antarctica is an acoustic portrait of a rapidly transforming continent made of ice and condensation. In many ways, because there is

little rain, the interior of the continent is technically one of the largest deserts in the world. What *Sinfonia Antarctica* proposes to do is explore the realm of fiction and ideas that underlie almost all perceptions of Antarctica—from the interior desert plains to the Transantarctic Mountains that divide the continent, taking samples of the different conditions, and transforming them into multimedia portraits with music composed from the different geographies that make up the land mass.

ABOUT THE ARTIST

Paul D. Miller - DJ Spooky That Subliminal Kid

Paul D. Miller is a conceptual artist, writer, and musician working in New York. His written work has appeared in *The Village Voice*, *The Source*, *Artforum*, *Raygun*, *Rap Pages*, *Paper Magazine* and a host of other periodicals. Mr. Miller's first collection of essays, *Rhythm Science*, was published by MIT Press in April 2004 and was included in several year-end lists of the best books of 2004, including the *Guardian* (UK) and *Publishers Weekly*. *Sound Unbound*, a collection of writing about sound art, digital media and contemporary composition, with writings from Brian Eno, Jonathan Lethem, Chuck D, Steve Reich, Cory Doctorow, Saul Williams, Pierre Boulez, Hans Ulrich Obrist, Jaron Lanier, Moby and many others, edited by Miller, was released by MIT Press in early 2008.

Mr. Miller's work as a media artist has appeared in a wide variety of contexts such as the Whitney Biennial; The Venice Biennale for Architecture (2000); The Venice Biennale of Art 2007 (Africa Pavilion), Ludwig Museum in Cologne, Germany; Kunsthalle, Vienna; The Andy Warhol Museum, Pittsburgh; and many other museums and galleries.

His 2004 solo show at the Paula Cooper Gallery in New York, *Path Is Prologue*, echoed his live music/theater/film performance, *DJ Spooky's Rebirth of A Nation*, which ran simultaneously at the Lincoln Center Festival after premieres in Vienna and at Spoleto USA in Charleston, South Carolina, and which continues to tour globally. Over the past year, Mr. Miller has worked with internationally acclaimed stage director and playwright Robert Wilson, produced the first chapter of his installation piece *Link City* with students and faculty at the Art Institute of Chicago, and traveled to Antarctica in December 2007 to gather sonic and visual materials for *Terra Nova: Sinfonia Antarctica*, which was commissioned by the Brooklyn Academy of Music Next Wave Festival, The Hopkins Center for the Arts at Dartmouth College, Melbourne International Arts Festival and the University of California at Santa Barbara.

But even with all this, Mr. Miller is most well known under the moniker of his "constructed persona" as "DJ Spooky That Subliminal Kid." As DJ Spooky, he has recorded a huge volume of music and has collaborated with a wide variety of musicians and composers, such as Iannis Xenakis, Ryuichi Sakamoto,

ABOUT THE ARTIST CONTINUED

Kronos Quartet, Kool Keith a.k.a. Doctor Octagon, Pierre Boulez, Killa Priest from Wu-Tang Clan, Steve Reich, Yoko Ono and Thurston Moore from Sonic Youth, among many others. He also composed and recorded the music score for the Cannes and Sundance Award-winning film *Slam*, starring critically acclaimed poet Saul Williams. In 2006, Mr. Miller was given access to the vaults of the classic reggae label Trojan Records, resulting in his landmark compilation release *In Fine Style, DJ Spooky Presents 50,000 Volts of Trojan Records!!!* on Sanctuary Records, followed by the 2007 release of *Creation Rebel*. Mr. Miller's 2005 CD *Drums of Death* features Dave Lombardo of Slayer, Chuck D. of Public Enemy, Vernon Reid of Living Color and Jack Dangers of Meat Beat Manifesto. Other notable recent albums include *Optometry* (2002), a jazz project featuring Matthew Shipp, William Parker, Joe McPhee, Carl Hancock Rux, Daniel Bernard Roumain and High Priest from Anti-Pop Consortium; *Dubtometry* (2003), a dub remix of the same, featuring Lee "Scratch" Perry and Mad Professor; and *Riddim Clash* (2004), a collaboration with Twilight Dub Sound System.

In addition to his numerous records and articles released under the DJ Spooky name, another important project was a collaboration with Bernard Tschumi, Dean of Columbia University's Architecture Department and author of *Praxis: Event Cities*. This piece debuted at the Venice Biennale of Architecture 2000. In the magazine world, Mr. Miller is co-publisher, along with legendary African-American downtown poet Steve Cannon, of the magazine *A Gathering of Tribes*, a periodical dedicated to new works by writers from a multicultural context. Mr. Miller was the first Editor-at-large of the cutting-edge digital media magazine, *Artbyte: The Magazine of Digital Culture*.

The DVD version of *Rebirth of a Nation* was released in November 2008 by Anchor Bay Films/Starz Media. Mr. Miller continues his globe-trotting series of live events, playing at festivals from France to Japan to Mexico City, performing solo with chamber groups and orchestras and giving talks at prominent universities and conferences.

Mr. Miller, as DJ Spooky, performed his *Rebirth of a Nation* at the Hopkins Center in 2005.

CONNECTING HOP ARTISTS TO THE COMMUNITY

While at Dartmouth, DJ Spooky presented guest lectures in Philosophy, Music and Film & Media Studies classes, joined faculty members for a panel discussion exploring the ways science and art redefine representations of the environment, and will participate in a discussion after this evening's performance. For more info on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/outreach.

CREDITS

Conceived, composed and performed by Paul D. Miller/DJ Spooky That Subliminal Kid

Piano..... Edward Kim '09
Violin..... Youngmin Kim '12 and Philip Back '10
Cello..... James Hughes GR

Visual design..... A.J. Weissbard
Research and editing..... V-Factory/Andrea Bianchi and Matteo Massocco
Technical Director..... Sven Furburg

Commissioned by

BAM for the 2009 Next Wave Festival, Melbourne International Arts Festival,
Hopkins Center for the Arts/Dartmouth College, UCSB Arts & Lectures, Spoleto 51/Festival dei 2 Mondi

Produced by Music + Art Management in association with Change Performing Arts
Executive production CRT Artificio and Stephen Cohen

Special thanks to

Rosemary Reed Miller, Howard Kenty, Sven Furburg, Arminio Sciolli and MIT Press

Paul Miller's book *Sound Unbound* (MIT Press) as well DJ Spooky CDs
are available for purchase in the lobby.

COMING EVENTS

For tickets or information call the Box Office at 603.646.2422 or visit hop.dartmouth.edu.

PHILIP GLASS

An Evening of Chamber Music

Renowned composer/pianist Philip Glass returns to the Hop with cellist Wendy Sutter and percussionist Mick Rossi, to perform a selection of his chamber compositions, including solo piano and cello works, and excerpts from film and theater scores.

Saturday, April 18 • 8 pm

Spaulding Auditorium • \$35 • Dartmouth students \$5
18 & under \$14

★ *Post-performance discussion with Philip Glass, Spaulding Auditorium*



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For tickets or information call the Box Office at 603.646.2422 or visit hop.dartmouth.edu.

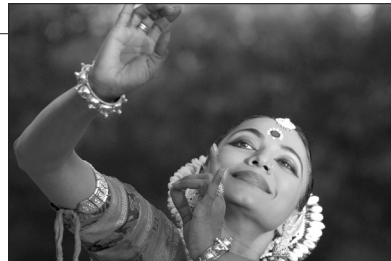
NRITYAGRAM DANCE ENSEMBLE OF INDIA

Exquisitely precise dancers perform some of India's oldest traditions with "joyous abandon...[and] sensuous spirituality...for which Nrityagram has become known around the world" (*The New York Times*).

Tuesday, April 21 • 7 pm

Spaulding Auditorium • \$26 • Dartmouth students \$5 • 18 & under \$14

★ *Post-performance discussion with ensemble members, Spaulding Auditorium*



The Language and History of Classical Indian Dance

Monday, April 20 • 5:30 pm • FUEL, Collis Center • Free

Members of Nrityagram discuss the historical significance of classical Indian dance, demonstrate its graceful forms, and instruct participants in basic body training exercises. Open to all levels of dance ability.

No registration required. For more info, call Hop Outreach at 603.646.2010.

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Please turn off your cell phone inside the theater.



Assistive Listening Devices available in the lobby.



DARTMOUTH
RECYCLES

If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.