



# San Francisco Tape Music Festival

Program 4

Sunday January 15, 2023

7:00pm

<b><i>The 7 GATES of Thebes</i></b> (1995)	Joseph Anderson
<b><i>Chef d'Oeuvre</i></b> (1967)	Jon Appleton
<b><i>Confined</i></b> (2020)	Michael Zelner
<b><i>Spaces and Places</i></b> (2019)	Nikos Kanelakis
<b><i>why do you distort your face?</i></b> (2022)	Douglas McCausland

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<b><i>Artikulation</i></b> (1958)	György Ligeti
<b><i>Through Space and Time</i></b> (2022)	Maggi Payne
<b><i>The Lovebirds – The Inspired</i></b> (2021)	Stéphane Borrel
<b><i>Perpetuum Mobile</i></b> (2019)	Francis Dhomont

***The 7 GATES of Thebes* (1995)**

Stereo

13'42"

Seven small remembrances of an afternoon's journey.

The Seven Gates of Thebes was commissioned by BBC Radio 3 as part of Music Live '95 celebrations in Birmingham, England. The music is seven different ways of listening to a journey from my flat in Selly Oak to the open markets in the center of Birmingham. My first experiences in the Bull Ring markets were profoundly musical. Having just arrived from the United States, I could make no sense of the Brummie language.

There were no words, only sweetly strange melodic lines.

The lead author of the *Ambisonic Toolkit*, **Joseph Anderson** (b. 1970) is a composer and researcher interested in the development of a spatio-musical practice of sound composition and performance. This work is focused on acousmatic music created through self-authored tools and signal processing algorithms.

Anderson is an Affiliate Assistant Professor of Composition at the University of Washington School of Music and a Research Scientist at the Department for Digital Arts and Experimental Media (DXARTS). Anderson studied Computer Music with Russell Pinkston at the University of Texas, and completed postgraduate studies in Music Composition (MMus, PhD) with Jonty Harrison at the University of Birmingham, UK. As a former member of Britain's Birmingham ElectroAcoustic Sound Theatre (BEAST) Anderson is a founding member of the San Francisco Tape Music Collective (SFTMC) which originated to bring the practice of sound diffusion performance to the San Francisco Bay Area. Recognitions for his compositional efforts have included the "Grand Prix" from the 1997 Bourges Electroacoustic Music Competition for *Change's Music*, and he received commissions from organizations such as BBC Radio 3. His work has been published by EAM, Sfsound, Mnémosyne musique media and Sargasso.

***Chef d'Oeuvre*** (1967)

Stereo

2'28"

Composed in the Griffith Electronic Music Studio at Dartmouth College. Original recording of the Andrews Sisters used with the permission of American Home Foods.

**Jon Howard Appleton** was an American composer and pioneer in electro-acoustic music. He won several fellowships in 1970 and established one of the first electronic music studios in the United States at Dartmouth College. In the mid-1970s, he briefly became the head of the Elektronmusikstudion in Stockholm, Sweden and, in the late 1970s, helped develop the Synclavier, a commercial digital synthesizer. He also taught at various universities and, in the early 1990s, helped found the Theremin Center for Electronic Music at the Moscow Conservatory of Music. In his later years, he focused on composing instrumental and choral music in a quasi-Romantic style, which was mostly performed in France, Russia, and Japan.

***Confined*** (2020)

4 Channels

7'55"

This piece is derived entirely from indoor recordings made at home in May of 2020, using almost everything but the kitchen sink. The sounds were digitally processed and manipulated with a variety of parameters. The result is a somewhat abstract account of a specific time and place.

**Michael Zelner** is an Oakland-based woodwind and electronics musician who performs in a wide range of genres and styles. You may know him from such groups and projects as The Noodles, Moelkestra!, Daniel Popsicle, SWITCH, OrcheSperry, Dry Patch, DroneShift, New Zombies, radioDinner, BC3o+1, and Chapter 24. A composition by The Noodles was included in the 2004 San Francisco Tape Music Festival.

***Spaces and Places*** (2019)

Stereo

11'55"

This piece is an audio path, the musical and sonic experiences I have gained over the last 5 years studying in Corfu, but also traveling the world. The piece develops concepts such as the journey, the transition, the passage and the idea of our instant existence in a natural or non-landscape. Following this idea, the piece projects scenes in different "spaces and places." Others are presented by the sound horizon, others show up from the urban environment and others emerge from the underground. This project is the result of my voluntary participation in the European Erasmus+ program "The Sound in Which We Live," through the Electroacoustic Music Research and Applications Laboratory (EPHMEE) of the Ionian University, and the result of my final major academic project on electroacoustic composition.

**Nikos Kanelakis** comes from Thessaloniki, Greece. He studied Electroacoustic Music Composition at the Department of Music Studies of the Ionian University and is currently a postgraduate student in the program "Sonic Arts and Audio Technologies" of the same department. His main subject is the acousmatic music composition. His interests extend to sound design, soundscape music, interactive sound media and field recordings. In 2016 he became a member of the Hellenic Electroacoustic Music Composers Association and since then his works have been presented at the annual concerts of the association.

***why do you distort your face?* (2022)**

Ambisonics

9'36"

Commissioned by the Society for Electro-Acoustic Music in the United States (SEAMUS), *why do you distort your face?* is a piece composed for real-time electronics performer and video.

Conceptually, *why do you distort your face?* is a visceral and chaotic investigation of anxiety, perception of self, dysmorphia and the disconnect between mind and body - specifically, as it relates to the entanglement of mental health and trauma.

Presented in a fixed-media format for San Francisco Tape Festival, the creation of this piece was facilitated by a bespoke electronic performance interface (MH2 / CH2) which, with the assistance of supervised machine-learning processes, leverages the voice, hands, and gestures of a performer to afford a high degree of control over an array of digital synthesis engines and spatial controls.

“This is not for you.” - Johnny Truant / MZD

**Douglas McCausland** is a composer / performer, sound designer, and digital artist whose visceral and often chaotic works explore the extremes of sound, technology, and the digital medium.

Described as “...tremendously powerful, dark, and sometimes terrifying...” (SEAMUS), his works have been performed internationally at numerous festivals, including: Sonorities, SEAMUS, the San Francisco Tape Music Festival, MISE-EN Music Festival, Klingt Gut!, Sounds Like THIS!, NYCMEF, Sonicscape, and Ars Electronica. Recent honors include: an award of distinction from the 2021 Prix Ars Electronica for his piece “Convergence”, 1st-Prize in the 2021 ASCAP/SEAMUS commission competition, and the gold-prize award for “contemporary computer music” in the Verband Deutscher Tonmeister 3D Audio Production Competition.

As an artist, he researches and leverages the intersections of numerous technologies and creative practices, such as real-time electronic music performance with handmade interfaces, spatial audio, dynamic and interactive systems, intermedia art, the musical applications of machine-learning, experimental sound design, and hardware-hacking.

Douglas is currently a DMA candidate in music composition at Stanford University, studying under Chris Chafe, Patricia Alessandrini, Jaroslaw Kapuscinski, Fernando Lopez-Lezcano, and Mark Applebaum.



## ***Artikulation*** (1958)

Stereo

3'54"

*Artikulation* is an electronic composition by György Ligeti. Composed and notated in January and February 1958, the piece was prepared and recorded on magnetic tape from February to March with the assistance of Gottfried Michael Koenig and Karlheinz Stockhausen's assistant Cornelius Cardew, at the Studio for Electronic Music of the West German Radio (WDR) in Cologne. The piece consists of various types of sounds "in conditions of aggregation." It "can be heard as a conversation without words". Ligeti explains in notes to the listening score:

The piece is called '*Artikulation*' because in this sense an artificial language is articulated: question and answer, high and low voices, polyglot speaking and interruptions, impulsive outbreaks and humor, charring and whispering.

The piece, in quadraphonic sound, was premiered March 25, 1958 at WDR Cologne's 'Musik der Zeit' concert series and on September 4, 1958 at Darmstadt. It was heard again in March of 1993 at the New England Conservatory. In recordings it has been mixed down to stereophonic sound.

**György Sándor Ligeti** was a Hungarian-Austrian composer known for his avant-garde classical music. He was born in Transylvania and emigrated to Austria in 1956, where he became a citizen in 1968. A professor of composition at the Hamburg Hochschule für Musik und Theater until 1989, he died in Vienna in 2006. His breakthrough came with his work *Atmosphères*, which utilized a technique called micropolyphony. (In later compositions he became known for his use of polyrhythm.) His works were included in the iconic film soundtrack to Stanley Kubrick's film *2001: A Space Odyssey*.

***Through Space and Time* (2022)**

Stereo

15'20"

*Through Space and Time* invites listeners on a mysterious immersive journey through images they imagine while experiencing the work, whether the images be vast deserts, the frozen Arctic, the lunar surface, Saturn's rings, or beyond. Sounds and events conjure earthly images of nature: wind, storms, rain, dark nights, and sunlit days as well as unearthly images, at times suspending, at other times either contracting or expanding the fabric of space and time.

This work was composed using the Moog IIIP synthesizer at the Center for Contemporary Music, Mills College. It was commissioned by Francisco Lopez for a several month long exhibition at the Reina Sofia National Museum of Contemporary Art in Madrid, Spain.

**Maggi Payne** is a composer, video artist, installation artist, flutist, and recording engineer known for her electronic and electroacoustic works that often include visual elements. She has taught at the Center for Contemporary Music at Mills College in Oakland, California, and has collaborated with other artists, including video artist Ed Tannenbaum. She has received several grants, including Composer's Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts, and video grants from the Western States Regional Media Arts Fellowships Program and the Mellon Foundation. She has received several honorary mentions from competitions such as Bourges and Prix Ars Electronica, and has been an Artist in Residence at the Exploratorium in San Francisco and the Montalvo Arts Center in Saratoga, California. Her works have been performed internationally and are available on various labels, including Aguirre, The Label, Root Strata, and Lovely Music.

***The Lovebirds - The Inspired*** (2021)

Stereo

6'57"

The diptych composed of *The Lovebirds* and *The Inspired* (*Les Tourtereaux* and *Les Inspirés*) is an excerpt from *Anthology of Laughter*, an electroacoustic work that employs as its essential sound material the laughter from the recordings of three hundred invited participants. The musical writing, based on very precise sound selection, manipulation and editing, brings into focus the timbres, the rhythms and the pitches of this material. In addition, it takes into account a more evocative side which consists of recreating "plausible" scenes or portraits that highlight the different laughter types. The diptych *The Lovebirds - The Inspired* contrasts an inner scene (in their little "love nest", the lovebirds cooing, almost indifferent to the outside world) with an outer one evoking some strange ceremony (the overall sound making one think of ethnographic recordings from the OCORA label) that at the end gives the impression of seeing things from above and allows oneself to get carried away by the breath of the atmospheric layers.

**Stéphane Borrel** lives and works in Lyon (France). His broad output encompasses acoustic works ranging from chamber music to the symphony orchestra, electronic and mixed media, to sound installations. He is currently teaching composition at Conservatoire de Lyon (CRR).

## ***Perpetuum Mobile*** (2019)

8 Channels

15'00"

The association, in constant agitation, of musical parameters from multiple sources that share similar morphological types: accumulations, various granulations, complex rhythmic motifs, oscillating textures, short melismas, stretches of stasis, bursts of pitches.

Strictly material choices that nevertheless evoke, through their random and accumulative behavior, the wavering song of rain (which itself makes a referential cameo) and its sonic models: trickle, repetitive cycles, lulls, and also lapping, undulations, cascading fluxes. And the occasional deluge.

Imagined rain or images of rain?

*Perpetuum mobile (Phantom Rains)* was realized in 2019 at the composer's studio in Avignon, France and premiered on December 11, 2019 at Théâtre Marni in Brussels, Belgium as part of the festival L'Espace du son.

**Francis Dhomont** is a French-Canadian electroacoustic composer known for his acousmatic works for fixed media. He studied under Ginette Waldmeier, Charles Koechlin, and Nadia Boulanger, and was an early adopter of musique concrète. He has received numerous awards, including five first prizes at international competitions, the Magisterium Prize at the Bourges International Electroacoustic Music Competition, and the Victor Martyn Lynch-Staunton Award from the Canada Council for the Arts. He has taught at the Université de Montréal and produced many radio programs for Radio-Canada and Radio-France. He is an Associate Composer of the Canadian Music Centre, a Founding Member and Honorary Member of the Canadian Electroacoustic Community, and an Honorary Member of the International Confederation of Electroacoustic Music. In 2017, he became the Honorary President of the Festival Klang! in Montpellier, France. He currently resides in Avignon, France and focuses on composition and theory.



## **MOSSWOOD SOUND SERIES**

3630 telegraph oakland ca

**Sunday January 22, 2023 7pm**

CHRIS BROWN performs 20th century solo piano works by  
ARNOLD SCHÖNBERG, MORTON FELDMAN, THELONIOUS MONK,  
HENRY COWELL, RUTH CRAWFORD SEEGER, and CHRIS BROWN

THE MOSSWOOD IMPROVISERS GROUP performs R MURRAY  
SCHAFFER'S graphic score, *minimusic* (1968) and a group  
improvisation.

**Sunday January 29, 2023 7pm**

world-renowned cellist FRANCES-MARIE UITTI premieres  
*PIOMBO*, a new composition for solo "2Bows Cello" by LUCIANO  
CHESSA.

UITTI and CHESSA also perform a duo for cello, piano and voices.  
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Equipment kindly provided by The Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University and sfSound.

**THE SAN FRANCISCO TAPE MUSIC COLLECTIVE IS:**

Joseph Anderson, Thom Blum, Cliff Caruthers, Matt Ingalls, Kent Jolly,  
Kristin Miltner, and Maggi Payne

For more information on the San Francisco Tape Music Festival and other sfSound related events go to [www.sfsound.org](http://www.sfsound.org)