

San Francisco Tape Music Festival

Program 2

Saturday January 11th 2020

7pm, Victoria Theater

PROGRAM

ROMA III: The Ruin (2018) Cecilia Castro

Urban Melt in Park Palais Meran (2017) Natasha Barrett

Spoke (2019) Michelle Moeller

Tick Tock Fugue (2011) Ken Nordine

Assembly (2017) Fulya Uçanok

Irama (2012) Felipe Otondo

- interval -

Mercey (2020) Kristin Miltner

ISOLATE (2019) Douglas McCausland

Schizo Phonia (2018) Danielle Savage

To My Son Parker, Asleep in the Next Room (1996) Thom Blum

Sk(etch) (2018) Leah Reid

Here and There (2003) Francis Dhomont

Cecilia Castro

ROMA III: The Ruin (2018)

7m 0s

ambisonics

ROMA proposes a timeless space. A future built on ruins of an aural past where all its sound elements are reused and arranged in a new scene that questions our perception of time, space and everything that humans pretended to order in there. In this situation, the sampler and the sound banks are like a great archive of sonic information where we are archeologists of consumption, production and attention. Each of the three movements in *ROMA* uses space differently. "The Ruin," heard tonight, moves aleatoric sound in three dimensions, whereas the other two are concerned with verticality and depth.

Cecilia Castro was born in Córdoba, Argentina in 1980. A composer and sound artist, she received her bachelor's degree in electroacoustic media and composition from the National University of Quilmes. Her works have won awards from the National Art Fund, Telefónica Foundation and the Modern Art Museum in Buenos Aires. She has presented electronic pieces, works of mixed media, and sound installations at important national and international galleries, including Diapason Gallery in New York, and Reina Sofia Museum in Madrid. She is a professor of Electronic Art at the Tres de Febrero National University.

The sound of her works result in a mix of minimalist instrumental music, dark electronica, noise, silence and eruptions. In recent works, she has broadened her artistic curiosity and social conscience, exploring concepts like frontiers & territories, sonics ruins, the visual & sonic *cultura*, creating sound art installations that combine video, graffiti, stage art and sonic activism.

Natasha Barrett

Urban Melt in Park Palais Meran (2017)

11m 12s

ambisonics

The summer of 2018 was rather hot. The cities I visited that were normally a pleasant summer temperature were melting. Is this the sign of summers to come? Experiencing how excessive heat can lead to both mirages and a state of delirium, *Urban Melt* transports an ordinary, outdoor table tennis game in Park Palais Meran, Graz, to a crazier world on the other side of the mirage. This work is one in a series of pieces that visits everyday 'normal' sound scenes and explores ways in which we can evoke and provoke a new awareness of environments we easily ignore. Supported by the Norwegian Composers' Remuneration Fund (Komponistenes Vederlagsfond).

Natasha Barrett is a composer of acousmatic and live electroacoustic concert works, sound and multimedia installations, and interactive music. She is a leading voice in the new wave of artists working with ambisonics, 3-D sound, and its contemporary music context.

Her inspiration comes from the immediate sounding matter of the world around us, as well as the way it behaves, the way it is generated, and by systems and the traces that those systems reveal. These interests have led her into worlds of cutting-edge audio technologies, geoscience, sonification, motion tracking and some exciting collaborations leading into the unknown - involving performers and chamber ensembles, visual artists, architects and scientists. Binding together these inspirations is an overarching search for new music and the way it can touch the listener.

Her work is commissioned and performed globally. Throughout her career she has received grants and artist's residence invitations, and a solid list of international awards and prizes.

Active in performance, education and research, she is co-director of the Norwegian spatial-music performance ensemble Electric Audio Unit (EAU) and founder and chairman of 3DA (the Norwegian society for 3-D sound-art). She currently holds a professorship at the Norwegian Academy for Music, Oslo.

Michelle Moeller

Spoke (2019)

6m 7s

stereo

Spoke explores the possibilities generated by a simple field recording interacting with synthesis parameters. Meticulously crafted timbres are driven by a bicycle spoke sample recorded during my daily commute. Relationships and contingencies were designed to create a composition with a life of its own, allowing textures and tonality to unfold spontaneously.

Michelle Moeller is a composer and performer based in Oakland, CA. Having a background as a piano performer and improviser, her approach to composing with electronics is melodically inclined and rich in timbre. She currently studies Music Composition as a graduate student at Mills College.

Ken Nordine

Tick Tock Fugue (2011)

2m 57s

stereo

What's in a name? you ask yourself. How come you call it *Triple Talk*? Simple. There's 'talk' we hear all the time that mostly makes sense. And there's 'double talk' that we also hear now and then that makes mostly fun nonsense. And now there's 'triple talk' that is a silly serious mix of sense and nonsense, and that happy/sad place somewhere in between. The proof when it happens is what *Triple Talk* tries to do. Check it out. Would I lie to you?

Ken Nordine talking to Ken Nordine talking to Ken Nordine is *Triple Talk*. *Tick Tock Fugue* is the third track on this 1984 collection of 'word jazz' rarities.

Ken Nordine was an American voice-over and recording artist, best known for his series of word jazz albums. His deep, resonant voice has also been featured in many commercial advertisements and movie trailers. He attracted wide attention when he recorded the aural vignettes on *Word Jazz* (Dot, 1957). *Love Words*, *Son of Word Jazz* (Dot, 1958) and his other albums in this vein featuring Nordine's narration over cool jazz by the Fred Katz Group featuring Chico Hamilton recording under an alias.

Nordine began performing and recording such albums at the peak of the beat era and was associated with the poetry-and-jazz movement. However, it has been observed that some of Nordine's writings "are more akin to Franz Kafka or Edgar Allan Poe" than to the beats. Many of his word jazz tracks feature critiques of societal norms. Some are lightweight and humorous, while others reveal dark, paranoid undercurrents and bizarre, dream-like scenarios.

Nordine hosted the weekly *Word Jazz* program on WBEZ, also carried on other stations, from the 1970s for over forty years. In 1990, Nordine was approached by Jerry Garcia of The Grateful

Dead to be the anchor for their New Year's Eve radio broadcast from Oakland, California. For the broadcast he recorded some improvisations with Garcia, drummer Mickey Hart and Egyptian musician Hamza El-Din. This subsequently led to an album *Devout Catalyst*, released on the Grateful Dead's own label in 1991 and *Upper Limbo* in 1993 and appearances with the band such as their show at Rosemont, Illinois, in March 1993. In 2007, he was a performer at the High Line Festival in New York, curated by David Bowie.

Fulya Uçanok

Assembly (2017)

4m 52s

stereo

Assembly opens with short gestures of sound entities and their silences. These individual “sound organisms” slowly accumulate and unite by growing boisterously into noise music. In the piece, the individual characteristics of the two opposite worlds and their relationships are investigated.

Fulya Uçanok is an Istanbul-based pianist, electroacoustic composer and improviser. Born in Turkey, she studied classical piano at Hacettepe University Ankara State Conservatory and completed her master’s degree at Istanbul Technical University, Advanced Studies in Music (MIAM). She studied gamelan in Bali with the Indonesian Government scholarship Darmasiswa. Uçanok is currently a PhD candidate in Sonic Arts department in İTÜ MIAM, and a research assistant at İstanbul Bilgi University music department. Her current interests include accessibility without popularization, mechanisms of mediation, in-between-ness, pluralism, and non-power within the medium of electroacoustic music aesthetics, composition and performance practices. Uçanok is a member of “Klank.ist impro”, an ensemble consisting of musicians interested in free improvisation and interdisciplinary works.

Felipe Otondo

Irama (2012)

9m 33s

stereo

Irama explores notions of pulse and micro-rhythmic developments using a timbral framework of recordings of various types of gamelan orchestras. The purpose of this piece was to investigate distinctive rhythmic features of traditional gamelan music using the unique timbral explorations of contemporary electroacoustic music and spatial tools to create a sense of distance and perspective in the mix. This piece was premiered at the 2012 AKOUSMA festival at INA-GRM in Paris and was shortlisted to represent the United Kingdom at the 2014 ISCM World Music Days in Wrocław.

Felipe Otondo studied composition at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic composition and music theatre. His music has been widely played in festivals across Europe, North and South America and has received awards and prizes in composition competitions in Austria, Bulgaria, Brazil, Czech Republic, France, Italy and Russia. Felipe is currently a Senior Lecturer at the Institute of Acoustics at Universidad Austral in Chile. His music can be heard on the British label Sargasso.

Kristin Miltner

Mercey (2019)

8m 44s

16 channels

You've left the city behind, heading south until you can't remember the details of the latest calamity, the steady roll of the odometer shrinking the clamor until it disappears, and now there is finally nothing around you for miles. Down Mercey Springs trail, inside a dome of trees, as the wind buffets the outside, you stand on the deep pine needle carpet and think you hear angels rising around you in the darkness.

Kristin Miltner is a composer and sound designer living in Point Richmond, CA. She creates music with versions of her custom software she has designed to scan sound files and live input, allowing her to instantly restructure the sound sources into sequenced arrays of varying lengths. These chains of sound bursts are layered, repeated, animated, sent out to all edges of the soundscape. This way of building music she can apply it to almost any sonic task, whether game sound design, ensemble performance and improvisation, or her solo work with voice and piano. She likes to think about how all these environments inform each other, especially about how designing the sound world in a game grows the dimensions of her personal work. She attended Mills College where she studied with Pauline Oliveros, Maggi Payne and Chris Brown. She released her debut solo album, *Grains*, in 2007 on Praemedia, and followed it with *Music for Dreaming and Playing* on the Asthmatic Kitty label. Her latest game sound design and music is in an action-strategy game for iOS/Android called *Fort Stars*. She joined the Tape Music Collective in 2019.

Douglas McCausland

ISOLATE (2019)

8m 47s

ambisonics

Written in 2019, *ISOLATE* was composed as the first piece written exclusively with my handmade electronics interface Master Hand, also known as "Franky."

In this work I am exploring compositional concepts such as the use of harshly juxtaposed sonic elements, complex / nested gestural materials generated using physical controllers and machine-learning, and an investigation of density and texture in higher-order ambisonics. In regards to the sounds themselves, the materials used to create this composition are widely varied and range from closely recorded vocal samples (breath, vocal fry, and so on) to more intense methods of digital synthesis such as granular synthesis and Tom Mudd's gutter synthesis. The result of all of these factors is a work which inhabits both periods of near stasis and the highly chaotic, in which musical materials and gestures continuously fracture and constellate. *ISOLATE* is presented in mixed-order ambisonics; many elements were generated from recorded live performances, which have been diffused and output in fifth-order ambisonics. Meanwhile, there is a fixed-media skeleton underneath which, using Master Hand was further manipulated and diffused into first-order ambisonics.

Douglas McCausland is a composer/performer currently based in the San Francisco Bay Area where he is pursuing a DMA in Composition at Stanford University, studying with Chris Chafe and Patricia Alessandrini. In the year preceding his doctoral studies he completed a second master's degree, an MSc in Digital Composition and Performance, at the University of Edinburgh under Martin Parker and Tom Mudd. He studied with Mark Sullivan, Lyn Goeringer, and Ricardo Lorenz before completing his MM in composition at Michigan State University in May 2017. Fascinated

with new sonic territories and processes for creating music, his work engages with the extremes of sound and the digital medium. As an artist, he has focused in recent years almost exclusively on the creation of experimental electronic music and digital art. His works have been performed internationally at festivals and symposiums such as SEAMUS, Splice, MISE-EN, NYCEMF, Electronic Music Midwest, Klingt Gut!, Sounds Like THIS!, Sonicscape, and many more. Notable recent performances also include an installation and performance series at the Talbot Rice Gallery and the Fruitmarket Gallery in Edinburgh, UK, as well as an installation at Stanford University's Anderson Collection as part of "CCRMA x Anderson: Sound Happenings".

Danielle Savage

Schizo Phonia (2018)

3m 6s

stereo

Schizo Phonia explores R. Murray Schafer's concept of "Schizophonia" as "the splitting of sounds from their original contexts" (1977). The piece was made by re-recording the sounds stored on an old reel-to-reel tape player, as well as the sounds of the machine's functions (stop, rewind, etc.), including the imperfections introduced by wear on the tape and tape machine. The sound underwent many small "splits" – from its original recording, to decades of storage, to being re-recorded from the original recording, and then being spliced and manipulated in the editing process to re-configure the old sounds and make something new, while aiming to retain a sense of nostalgia.

Danielle Savage creates acoustic and electroacoustic music, sound, and collaborative works. She is interested in sound as practice, research, and ritual, as it induces liberation/ altered space. She has studied composition with Georges Dimitrov, Sandeep Bhagwati, Rosemary Mountain and José Luis Hurtado, and had her work performed at: Montréal/ New Musics (MNM), Visiones Sonoras, Foro De Música Nueva, University of New Mexico, Festival de la Imagen, Festival Muchas Músicas, Mixtape #IWA, and 60x60 festival.

Thom Blum

To My Son Parker, Asleep in the Next Room (1996)

9m 35s

stereo

The poem, and title to this setting, "To My Son Parker, Asleep in the Next Room" was written by Bob Kaufman sometime around 1960 as an ode to his son, named after Charlie Parker. Although less famous than his cohorts in the beat movement of the 1950s (Ginsberg, Ferlinghetti, Corso, McClure, et al.), Kaufman was nevertheless an integral member of the San Francisco beat scene... even during his long vow of silence. "Parker" is an awesome apocalyptic poem, and while it's epic in scope it is miniature in length. More than an epic this poem is a prayer, offered by a father to his son, for an evolved humanity, a humanity that chooses not to enslave others. The goal of the setting is to support the poem with an interpretative sonification.

I would like to thank Vic Bedoian of Pacifica Radio [at that time] for sending me the source cassette tape recordings of readings of Bob Kaufman's poetry and granting me permission to use them for this piece. Roscoe Lee Brown provided the powerful reading of the poem in this piece.

Source sounds consist of natural field recordings and the voice recording of Roscoe Lee Brown. All sounds were edited and processed on an Apple Macintosh computer using a variety of software, including Turbosynth and Sound Designer II (Digidesign), Hyperprism (Arboretum), Alchemy (Passport), assorted DSP algorithms (Muscle Fish), Cloud Generator (Roads & Alexander), and Deck II (OSC).

Thom Blum has been composing electroacoustic music since 1972. His early teachers were James Tenney, Ingram Marshall, and Curtis Roads. Recent performances and installations include a solo prepared and improvised recital at the Prelinger Library, *tabula rasa* for the San Francisco Tape Music Festival 2019, "Sound Portraits" (aural renderings of 18th C. Indian paintings), for the San

Francisco Asian Art Museum, and the 2015 ISMIR Conference (concert) in Málaga, Spain. He is co-founder of the International Computer Music Association (1978) and has been a member of the San Francisco Tape Music Collective since 2001.

Leah Reid

***Sk(etch)* (2018)**

5m 1s

8 channels

Sk(etch) is an acousmatic work that explores sounds, gestures, textures, and timbres associated with the creative process of sketching, drawing, writing, and composing.

Leah Reid is a composer of acoustic and electroacoustic music. Her primary research interests involve the perception, modeling, and compositional applications of timbre. In her works, timbre acts as a catalyst for exploring new soundscapes, time, space, perception, and color.

In recent reviews, Reid's works have been described as "immersive," "haunting," and "shimmering." She has won numerous awards, including a Pauline Oliveros Prize from the International Alliance for Women in Music for her piece *Pressure*, the Film Score Award for her piece *Ring, Resonate, Resound* in Frame Dance Productions' Music Composition Competition, and residencies at the MacDowell Colony, the Ucross Foundation, and the Virginia Center for the Creative Arts. Her works are frequently performed throughout Europe and North America, with notable premieres by Accordant Commons, Ensemble MÓbile, the Jack Quartet, McGill's Contemporary Music Ensemble, Neave Trio, Sound Gear, Talea, and Yarn/Wire.

Reid received her D.M.A. and M.A. in music composition from Stanford University and her B.Mus from McGill University. She is currently an Assistant Professor at the University of Virginia.

Francis Dhomont

Here and There (2003)

10m 10s

stereo

The theme of *Here and There* is space itself. Acousmatic music relies on an "interpreter" in order to manage the spatialization, which in this case is accomplished by the pre-programming of Darren Copeland's Audiobox to allow David Eagle to perform with the aXio software. Tonight's version is a stereo remix.

It is therefore a study, but a very liberal study that is not meant to demonstrate or to deny lyricism. We can identify different types of spatial gestures, as well as acoustic images that play on the localizations, trajectories, masses, and the sound textures. However, this principle of articulation - even if it represents the focus of the piece - need not hinder the simple pleasure of the sound immersion.

Here and There was commissioned by New Adventures in Sound Art and was made possible by the Canada Council for the Arts. The piece was premiered by David Eagle and Darren Copeland on May 11th 2003 as part of "Open Ears Festival of Music and Sound" in Kitchener, Ontario, Canada.

Francis Dhomont (1926, Paris, France) studied under Charles Koechlin and Nadia Boulanger. Later, leaving behind instrumental writing, he dedicated himself exclusively to electroacoustic composition. An ardent proponent of acousmatics, his work since 1963 bears witness to his continued interest in morphological interplay and ambiguities between sound and the images it may create.

Dhomont holds an honorary doctorate from Université de Montréal. He has received many awards: SACEM (France) 2007, a prestigious career grant from Conseil des arts et des lettres du Québec, and he was awarded five first prizes at international competitions in Brazil,

Spain, Italy, Hungary and Czech Republic. He is a five-time winner at the Bourges Competition (France) and the 1992 Grand Prize at Ars Electronica (Linz, Austria). From 1980 to 1996 he taught at Université de Montréal, and since 1989, has been an associate of Composer of the Canadian Music Centre (CMC, 1989) and a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC).



empreintes DIGITALes

163 ALBUMS



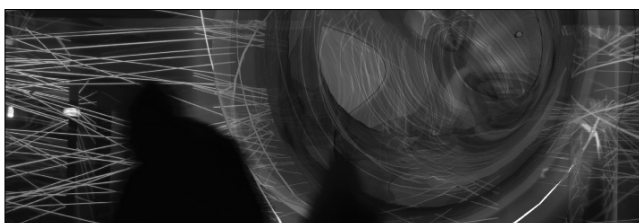
Dômes
Robert
NORMANDEAU

IMED 14128 • CD • DIGITAL



... et autres utopies
Francis
DHOMONT

IMED 0682 • CD • DIGITAL



Bouteilles de Klein
Natasha
BARRETT

IMED 10104/105 • DVD-AUDIO • DIGITAL



Voyages
Jonty
HARRISON

IMED 16139 • CD • DIGITAL



+ Denis SMALLEY + Sophie DELAFONTAINE + Stéphane ROY
+ Elsa JUSTEL + Nikos STAVROPOULOS + Annie MAHTANI
+ Todor TODOROFF + Chantal DUMAS + James ANDEAN + Åke PARMERUD
+ Ana DALL'ARA-MAJEK + Benjamin THIGPEN + Manuella BLACKBURN + ...

empreintesDIGITALes.com



sfSound/SFTMF is an affiliate of and is fiscally sponsored by Intermusic SF, a not-for-profit organization dedicated to the service of chamber music in California



Equipment kindly provided by The Center for Computer Research in Music and Acoustic(CCRMA) at Stanford University and sfSound.

Thanks To:
KALW, Hadley McCarroll

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

Co-promotion provided by KFJC 89.7FM

Please join us for the remaining festival concerts

Saturday January 11 9:30 pm

Savannah Agger :: Léa Boudreau :: Toru Takemitsu

Trond Lossius :: Kenneth Atchley :: Nicola Giannini

Bruce Bennett

Sunday January 12 7pm

- a special 3-set concert of works for instruments and fixed media -

Mario Davidovsky :: Matt Ingalls/sfSoundGroup

Denis Smalley :: Kyle Bruckmann :: Jonty Harrison

Ken Ueno