

**San Francisco Tape Music Festival**  
**Program Notes for Saturday, January 27, 2007**

Visit <http://sfSound.org/tape> for links to more information about the composers and their work.

**Martin Bédard :: *Topographie de la noirceur* :: [ 3:59 ]**

Inspired of the principal character of Alexandre Zinoviev's novel, *Notes of a Night Watchman*, I thought the night watchman in an unreal round in full heart of the darkness where guided by a dark light and the echo of his steps, all saw interior of each one of these transfigured places.

**Martin Bédard** was born Québec City in 1970. He studied music at Université Laval, and at the Conservatoire de Musique both in Québec City and in Montréal. As an electroacoustic composer, Martin explores the realms of instrumental and mixed composition. He regularly works on sound design projects, composing music for stage productions and installations/performances. His aesthetic has been largely influenced by the popular music culture broadly speaking. For Martin, working as a composer strangely combines the aspects of research and discovery with a confusion of disconcerting sensations. His ultimate artistic concern though remains the sound event as a means of expression through intelligent sound architecture. Martin is currently a lecturer and a PhD student in electroacoustic composition with composer Robert Normandeau at Université de Montréal.

**Lisa Whistlecroft :: *Almost Nothing But (Butterflies and Clouds)* :: [ 8:55 ]**

On a sunny July morning at High Melton in Yorkshire, England, I set out to record the sounds of butterflies and clouds. This was the result. Thanks to Will Menter and Robert Normandeau for inspiration and source material, and acknowledgements to a large number of musicians whose names I don't know. This piece was intended as a homage to Luc Ferrari. But then he died - and who am I to write a homage to him?

**Lisa Whistlecroft** is an amateur composer who lives and works in the northwest of England. After various jobs in engineering, IT, music, and education, she now works for a project encouraging innovative teaching in performing arts subjects in higher education. She shares her home and her time with her husband, a cat, an unmanageable collection of CDs and books, too many computers and a jungle of indoor plants. She has been composing for fixed media intermittently since 1996.

**Maximilian Marcoll :: *folgesätze #5* :: [ 5:01 ]**

*folgesätze #5* is one movement of a 6-part work composed in 2002.

**Maximilian Marcoll** was born in Lübeck/Germany in 1981. At the academy of music in Lübeck he studied percussion from 1992 to 1997 and composition from 1997 to 2001 with F. Döhl and D. Reith. From 2001 to 2006 he studied composition in Essen with T. Neuhaus (analysis with N. A. Huber and G. Steinke). Masterclasses with L. Berio et al. 1999. He founded the ensemble for contemporary music in Lübeck and was its leader until 2001. In 2002 Marcoll started to do laptop improvisation performances and to develop software. In 1994 he won the first place in the nation-wide competition "jugend musiziert" (percussion solo), he won the price of the nation-wide competition "schüler komponieren" (composition) four times (95, 96, 97, 98), got the folkwang promotion reward in 2005 and the Franz-Liszt-Promotion Reward, Weimar 2006. He worked with

ensembles such as the Koh-i-Noor saxophone quartet, the oh-ton-ensemble et al. as both composer and conductor.

### **MaryClare Brzytwa :: *karenv8* :: [ 4:33 ]**

Born in 1981 in Lakewood, Ohio, **MaryClare Brzytwa** moved to California at age 23 after 2 years of working in the band Agui Bana (flute), a Salsa band based in Cleveland Ohio and completed her BA in Composition at Mills College in 2006. Currently MaryClare's music ranges from contemporary microtonal flute compositions to laptop improvisation, rock singing and guitar/piano playing, to video work. She has performed her solo work at the 2006 San Francisco Tape Music Festival, and Pantasmagoria 2005 Flute Festival in New York. Collaborative performances include several openings for the Nels Cline Singers with her Band Bolivar Zoar (Theresa Wong, Ava Mendoza), a noise pop band, Byznich (Fred Frith, Corey Fogel), a 2005 tour of Japan with her band Slow Children (Shayna Dunkleman, Kanoko Nishi), a 2006 east coast tour with her duo Bebe Donkey (Antoine Berthiaume.) Forthcoming Album is due in Spring 2007 on the Ambiances Magnétiques label.

### **Sébastien Beranger :: *Le Complexe de la Goutte d'eau* :: [ 7:36 ]**

*Le complexe de la goutte d'eau* (The droplet complex) is a tribute to all those who have already put a microphone in front of a kitchen sink. The sacrosanct sound recording of liquids in any kind became for the acousmatic art a sort of icon, an obliged passage, an unchanging reference in the same way as the string quartets of Beethoven or Wagner's operas; the droplet became a shape in itself. The initial idea of this piece was to develop all the musical speech by working on morphologies, by folding them, grinding them, by enlarging them until lose the idea of the droplet which falls and crashes. This "sound-reference" becomes rhythm, cell, harmony, and spreads throughout the musical form until being forgotten. *Le complexe de la goutte d'eau* was realized at the Studio Nono musicologie/cefedem Bourgogne.

**Sébastien Beranger** was born in Reims in 1977. He studied at the Reims and Lille Conservatories the Conservatoire National Supérieur de Musique et de Danse de Paris. In addition, he holds a DEA in aesthetic and sciences of art at the University of Lille III on *The spectrum and the acoustic reality productive of curved scales in 20th century music*. He also holds a doctorate in musicology at the University of Nice with thesis entitled, *The parametric spaces in the instrumental music since 1950*. His music has been performed by Christophe Desjardins, Alter Ego, Aleph, Ensemble Intercontemporain, and the saxophones quartet Axone.

### **Cliff Caruthers :: *The House on the Hill* :: [ 5:55 ]**

*The House on the Hill* is the result of a collaboration with playwright Kevin Oakes, and actor Danielle O'Hare. Oakes's futuristic new play, *Mr. Fujiyama and the Electric Beach*, explores the desires and cravings of a culture increasingly removed from any substantive connection to the natural environment. *The House on the Hill*, a scene lifted directly from the play, explores an artificial dreamscape simultaneously enticing and alienating, which blurs the distinction between memory, dream, and authentic experience. Already under development for several years, This ambitious play will receive it's world premiere from Cutting Ball Theater in 2008.

**Cliff Caruthers** has been composing electroacoustic and experimental music since 1995. He continues to search for direct and tangible relationships to complex technologies, creating narrative soundscapes and psychologically charged atmospheres from recordings of real and imagined environs. His work has been featured at the Society for Electroacoustic Music in the United States

(SEAMUS), the San Francisco Electronic Music Festival, The San Francisco Tape Music Festival, Deep Wireless 2006, Quiet American's Field Effects series, and the Prague Quadrennial 2007. Since moving to Oakland in 2000, Mr. Caruthers has established himself as a preeminent sound designer in the Bay Area, working for Cutting Ball Theater, American Conservatory Theater, Aurora Theatre Company, San Jose Stage Company, Marin Theatre Company, California Shakespeare Theater, Crowded Fire, and as resident sound designer at Theatreworks. He is also pleased to be a part of The San Francisco Tape Music Festival, serving as its technical director.

### **Martin Stig Andersen :: *Rabbit at the Airport* :: [ 8:13 ]**

...This week, sharpshooters from the U.S. Department of Agriculture are scheduled to make a much-anticipated visit to the grounds of Miami International Airport... Created in the composer's personal studio in Denmark 2005-06. Source material provided by Gareth Davis.

**Martin Stig Andersen** (Aarhus, 1973) graduated from The Royal Academy of Music in Aarhus, Denmark in 2003. He is currently a PhD student in electroacoustic composition at City University, London, studying with Denis Smalley. Martin Stig Andersen has received commissions from various ensembles and organizations and his music has been performed in numerous international festivals including The San Francisco Tape Music Festival, Sonorities, ICMC, SAN EXPO, Santa Fe Electro Acoustic Music Festival, NWEAMO, FUTURA, The International Gaudeamus Music Week. He has obtained distinctions in the ElektraMusic Award - listener's prize (France), Prix Ton Bruynèl (the Netherlands), the "Luigi Russolo" Competition (Italy), Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges, and the Danish Arts Foundation's Competition. Martin Stig Andersen's research is funded by the Danish Research Agency, the Royal Danish Academy of Music, and the Danish Ministry of Culture. In 2005 he received a 3-year working scholarship from the Danish Arts Foundation.

### **Pete Stollery :: *scènes, rendez-vous* :: [ 18:11 ]**

(for my father)

When I was young, I remember my father telling me about a film which consisted of a sports car driving at incredibly high speeds through Paris at dawn, from the Boulevard Périphérique all the way to the Basique Sacré-Cœur in around 9 minutes. The film was shot from the front of the car and the soundtrack was the sound of the car's engine. The film was *C'était un Rendez-vous* shot by Claude Lelouch in 1976.

Much as I enjoyed the soundtrack, I would watch (as a tourist) all these famous Parisian landmarks flying past and wonder about the real soundscape of these places. One Sunday in June 2006, I walked the route which Lelouch's car takes, recording sounds in various places along the way - some are general soundscapes which reflect the different acoustic properties of the spaces, some are particular sounds (cars running over drain covers, ambulance, street musicians).

I took various 'restrictions' from Lelouch's film: 1) Lelouch had only 10 mins of film in his camera - I limited myself to 1 hour of recording time; 2) Lelouch's film was one take only - I would use only sounds from the single sound walk; 3) Risk - Lelouch had no idea what would be in his way - I had no idea what sounds I would come across.

*scènes, rendez-vous* was created entirely in Paris in June 2006 and realised in Studio A of the Groupe de Recherches Musicales.

**Pete Stollery** (born Halifax, UK 1960) studied composition with Jonty Harrison. He now composes

almost exclusively in the electroacoustic medium, particularly music where there exists an interplay between the original "meaning" of sounds and sounds existing purely as sound, divorced from their physical origins. In his music, this is achieved by the juxtaposition of real (familiar) and unreal (unfamiliar) sounds to create surreal landscapes. His music is performed and broadcast throughout the world. Most of his works are available on CD.

He is currently Head of the Music Department and Reader in Electroacoustic Music and Composition at the University of Aberdeen where he is able to guide school children, students and teachers in the creative use of technology in music education. He is also Artistic Director of *discoveries* - an occasional series of concerts in Aberdeen which aims to bring together electroacoustic works by school children and students to be performed alongside works by established composers from around the world.

### **Datach'i :: *I'm Not Afraid to Watch You Die* :: [ 5:25 ]**

*I'm Not Afraid to Watch You Die* comes from Datachi's second cd release called *Mmale and Ffemale*. The piece comprises of a near-constant volley of digital drums and effects, all of them as though splattering on a wall directly in front of the listener. Datach'i wields his sampler and processing elements with an easy grace and dexterity, flicking aside any pedestrian notions of techno music in favor of a kinetic storm of skilled digital manipulation.

**Datach'i** is Brooklyn based experimental techno artist Joseph Fraioli, one of the most deft, demented and fearless voices in commercial electronic music. He has several full length releases to his credit including *10110101=[rec+play]*, *We are Well Always Thank You*, *Shock Diamonds*, and *The Elements*. Flashing forward and looking back, bouncing off the walls and beating on the door, Datach'i sees things as they appear and discovers what they are.

### **Kent Jolly :: *Sleep Walker* :: [ 8:00 ]**

Like most of my pieces composed for this format, this piece is meant to evoke the feeling of a place, and likewise the state of mind a place confers. In this particular piece, I felt it evoked a space that was both very open and expansive but also very claustrophobic and closed at the same time.

**Kent Jolly** (Indianapolis, Indiana, USA, 1970) received education at the Art Institute of Chicago (BFA 1994) and Mills College in Oakland (MFA 1996). Since 1998, he has worked professionally as a sound designer for video games, and is currently working as audio director on Will Wright's latest game *Spore*. Kent has been a member of the San Francisco Tape Music Collective since its inception in 1999.

### **Travis Ellrott :: *Studies* :: [ 7:30 ]**

*Studies* is a collection of eleven pieces for two channel audio using trumpet and viola samples. The identity of the samples was left intact during the compositional process; they were allowed to sound as a trumpet or viola. But on a more subtle level, they were made to do things that could only occur in the electroacoustic realm; discrete microtonal shadings or exact gestural placement, for instance. My intention was to create music that sounded simultaneously like acoustic and electroacoustic music. The title *Studies* is an homage to Conlon Nancarrow, whose *Studies for Player Piano* helped to inspire not only these pieces but parts of my compositional identity.

**Travis Ellrott** was born in Dallas, Texas, 1980. He began formally studying music composition at

the University of California, Santa Barbara, in 1999, where he was awarded the Bachelor of Arts degree in 2003. His composition teachers at UCSB were Jeremy Haladyna, Joel Feigin, and Leslie Hogan. In 2003, his Viola Concerto was awarded third prize in the Corwin Awards. In 2006, Travis earned a Masters of Music degree in composition at the Conservatory of Music in the University of Missouri-Kansas City, where he studied with James Mobberley, Paul Rudy, and Zhou Long. In 2005, his Study 2 was selected for performance in the annual 60X60 project. He currently resides in Los Angeles.

### **Brian Eno :: *Golden* :: [ 6:00 ]**

*Golden* uses Scriabin's 'Mystic Chord', which he himself called 'the Synthetic Chord', which is also known as "The Promethean Chord" - containing the notes C, F#, Bb, E, A, D. The piece is arranged in such a way that consecutive notes fall onto the 16 different speakers, so any sequence of eight notes would occur, one note in each pair of speakers, moving around the room, with the ninth note falling back in the first speakers. Since the piece is in free time, with some notes hanging for long periods and others following each other quickly, the speed of movement is constantly varying. I hope this will give an impression of a slow rotation, a cloud of sound to get lost in.

**Brian Eno** (born Brian Peter George Eno on 15 May 1948 in Woodbridge, Suffolk) is an English electronic musician, music theorist and record producer. As a solo artist, he is probably best known as the father of modern ambient music.

Eno first came to prominence as the keyboard and synthesizer player of the 1970s' glam and art rock band Roxy Music. After leaving the group, Eno recorded two highly idiosyncratic and original rock albums, before turning to more abstract soundscapes on subsequent albums such as *Another Green World* (1975) and *Ambient 1/Music for Airports* (1978). Since then, he has worked as collaborator and/or produced dozens of albums (many with similarly-minded collaborators such as Harold Budd, Robert Fripp, Jon Hassel, David Bowie and David Byrne) which have demonstrated his unique approach to music. He has also occasionally returned to the pop song format.

His production credits include some of the most respected albums by Talking Heads, James and U2.

Eno has pursued several artistic ventures parallel to his music career, including almost 100 visual art installations and, with artist Peter Schmidt, *Oblique Strategies*, a deck of cards recommending various artistic strategies. He was also one of the founders of the California-based Long Now Foundation.