



# San Francisco Tape Music Festival

Program 1

Friday January 13, 2023

8:30pm

<b><i>Chairmen of the Skatch</i></b> (2010)	T.D. Skatchit & Company
<b><i>Meditation on a Rainy Afternoon in January</i></b> (2023)	Kristin Miltner
<b><i>Appetite</i></b> (2020)	Nathan Corder
<b><i>An Ensemble of Time and Scene</i></b> (2019)	Junzuo Li
<b><i>Canch End Morning Radio</i></b> (2020)	Peter Falconer
<b><i>Multiple Park</i></b> (2022)	Cheryl E Leonard & Jon Leidecker

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<b><i>AI Phantasy</i></b> (2020)	Panayiotis Kokoras
<b><i>Day 8: Between Fleeting Somethings</i></b> (2020)	Southeast Of Rain
<b><i>North American Time Capsule</i></b> (1967)	Alvin Lucier
Excerpts from <b><i>Gott mit uns</i></b> (1970) and <b><i>L'istruttoria è chiusa, dimentichi</i></b> (1971)	Ennio Morricone
<b><i>La Mer Émeraude</i></b> (2018)	João Pedro Oliveira

***Chairmen of the Skatch*** (2010)

2'55"

Stereo

Tom Nunn – Skatchbox, David Michalak – Squeaky Chair

The T.D. Skatchit & Company guests weren't always musicians. The wooden studio chair I was sitting in was making so much "noise" we were concerned it would show up on our recordings. While trying to silence it in prep for the day's session I heard various interesting squeaks and squawks that could be wiggled out of it. Our guest improviser for that day called in sick and rather than cancel I turned to Tom and said, "I'll just play the chair along with your Skatchbox." And so Chairmen of the Skatch was born. "The squeaky chair gets the Skatch".

Tonight's performance is dedicated to my best friend and partner in Skatch, Tom Nunn AKA Thomas Skatchit.

**T.D. Skatchit & Company (Tom Nunn/David Michalak)**

First there was the Electric Light then The Talking Machine. Now witness The Skatchbox; a new musical invention by Thomas Skatchit. Built out of cardboard boxes and played with combs, this recession era wonder conjures up sounds previously unknown to man.

The idea of T.D. Skatchit & Company was to invite other musicians to play (and record) in trios with us. We wanted to feature Tom's invention with as many different instruments and sounds as possible.

We released 5 "trio" CDs on Edgetone Records with company members including Aurora, Jon Raskin, Chris Brown, Karen Stackpole, Bruce Ackley, Kyle Bruckmann, Rent Romus and many other Bay Area improvisers.

"I want to see a Skatchbox in every American home." - Thomas Skatchit

## ***Meditation on a Rainy Afternoon in January*** (2023)

8 Channels

7'00"

While cleaning house, taking stock, nursing wounds, recollecting, restoring exhausted resources after a complicated and rumbustious year, I found myself plundering my stash of unused swatches of game music and other inventions, gathering the creaks and groans of the rotating Earth, collecting tears in the universe, vast oceanic darkness, laborious ascents to elation, plateaus of calm, the dreams of mitochondria, the terror of infinity, and recordings of tiny scratches on a tongue drum. I resampled all of it, crushing all these things together and sending them through the shredder.

**Kristin Miltner** is a composer and immersive sound designer based in the Bay Area, CA. She creates music with her custom software, which she has designed to scan sound files and live input, allowing her to instantly restructure a single sound into tessellating multidimensional fabrics of sounds. She applies this method to a wide variety of sonic endeavors, whether interactive and experiential sound design, game sound design, ensemble performance and improvisation, or her solo work. She studied with Maggi Payne, Chris Brown, and Pauline Oliveros at Mills College (Oakland, CA) and released her debut solo album, *Grains*, in 2007 on Praemedia, following it with *Music for Dreaming and Playing* on the Asthmatic Kitty label. She has designed soundscapes for many games, and her latest ventures with *Spatial* (Emeryville, CA) has led to collaborations with artists and sound designers at Meow Wolf, National Geographic, and researchers at Estuary and Ocean Science Center (Tiburon, CA) building elaborate real-world immersive experiences.

***Appetite*** (2020)

Stereo

7'10"

“The less meaning there is to discourse, the closer it is to power. Behind the mouth, the largest, all-swallowing mouth, there is nothing but the immense noise of the ocean. Chaos, noise, disorder. The base of existence. This parasite chases out all the others. Behind power, behind the ultimate power, behind the universal appetite, in their vicinity, on their edge, noise spills out into space. The bottom of the well is black; the back of the cave is dark; the pure wave is bitter.”

Michelle Serres, *The Parasite*

**Nathan Corder** is an Oakland-based composer of works for electronics, objects, and arrays of people. Focusing on translational procedures, transduction, and process-based composition, Corder’s music has been honored and programmed at events such as the International Symposium of New Music (Brazil), Le festival International des Arts Sonores EXHIBITRONIC (Strasbourg), MUSLAB (Mexico City), Echofluxx (Czech Republic), mise-en music festival, NUNCI3, NYC Electroacoustic Music Festival, N\_SEME, Root Signals, the Yarn/Wire Institute, and SEAMUS. He received the Elizabeth Mills Crothers Award for music composition in 2018 from Mills College. In 2014, Nathan was awarded the Allen Strange Memorial award from SEAMUS. Active as a composer-performer and improviser on custom-designed electronics and guitar, Corder has collaborated with artists such as Roscoe Mitchell, William Winant, Jaap Blonk, and Barbara Golden. He is also an active member of the bands TONED, monopiece, Nude Tayne, and Jitters.

***An Ensemble of Time and Scene*** (2019)

Stereo

6'30"

An Ensemble of Time and Scene organizes and fuses different types of sound materials to create a narrative scene. Transformation and intersections between different scenes attempt to depict a story-like "sound picture." Argentine composer Horacio Vaggione's "micro-montage" technique is used to shape the sound gesture, texture and timbre into small sound clips. Meticulous timbral sculpture lends the whole work the feeling of "Cinema for the Ears".

**Junzuo Li** is currently in the PhD program, studying electroacoustic music at the Sonic Arts Research Centre (SARC) of Queen's University Belfast, UK. He graduated with a master's degree in electroacoustic music composition from the China Conservatory of Music. He has participated in master classes with Annette Vande Gorne, Jaime Reis and Åke Parmerud. His current research focuses on the creation of electroacoustic music (mainly acoustic and mixed music), exploring the relationship between sonic gestures and movements. He has won many prizes in competition: China Computer Music Composition Competition, Musicacoustica-Beijing Competition, IEMC 2019, WOCMA, GENELEC Audio Visionary Scholarship, and Prix Russolo Electroacoustic Music Composition Competition.

***Canch End Morning Radio*** (2020)

Stereo

5'11"

In the late 1940's, Canch End Radio was broadcast from the (now lost) town of Seaton Snook. As far as we can tell, it was the first pirate radio station operating in the UK. Their morning radio show was broadcast weekdays at dawn for several years. Sadly, no recordings were made, but fragments of an interview with someone who was closely involved in the creation of the station (possibly Robson Booth) have been uncovered. Canch End Morning Radio synthesizes soundscape with these recovered interview fragments.

**Peter Consistently Falconer** is a UK-based sound artist and composer, originally from Hartlepool, Co. Durham. His work frequently combines music, sound design, narration, historical research, and sonic journalism to tell para-fictional stories about both our own and possible alternative realities. He has recently completed a PhD in music composition at the University of Southampton, building an archive of sounds and music from the abandoned seaside town of Seaton Snook. He does not usually refer to himself in the third person.

## ***Multiple Park* (2022)**

4 Channels

14'31"

Source material for *Multiple Park* was gathered during visits to three California parks in 2020-21: San Francisco's Golden Gate Park, Marin Headlands (Golden Gate National Recreation Area), and Lassen Volcanic National Park. From urban to abandoned to entirely wild, each site invoked a different style of listening and different modes of sonic interaction. In Golden Gate Park, the artists improvised on their "normal" instruments (Leonard on natural-object instruments and Wobbly on electronics) over a backdrop of sounds from a disgruntled hawk and the construction of new tennis courts. At Marin Headlands, they played ruins of old military bunkers, and tried not to destroy their microphones while recording ocean waves in a sea cave during a high surf warning. During multi-day backpacking in Lassen, they documented the voices of frosty high-altitude rivulets, wind capering through the dried leaves of a plant called *mule ears*, and had raucous encounters with *Clark's nutcrackers*.

*Multiple Park* was meticulously composed from these outdoor improvisations and field recordings. The three locations determine a structure for the music that is simultaneously abstract, yet still utterly tethered to the physical events that generated them. There is no narrative. Instead, riding a line between a secret history of electronic music that aspires to birdsong, and those dedicated to the preservation of vanishing biophonies, the work is a visceral reflection on how humans relate to various flavors of "the outdoors."

**Jon Leidecker** (aka Wobbly) is a human in the loop, improvising with people and machines that listen. His work with sampling and feedback blurs any easy distinction between his solo and collaborative work, including touring and recording with Negativland, Thurston Moore Group, Jennifer Walshe, Cheryl E. Leonard, Zoh Amba, Dieter Moebius & Tim Story, Matmos, People Like Us, Fred Frith and Huun-Huur-Tu, among others. Lectures on the various secret histories of electronic music have been presented at Mills, Stanford, Oxford, Peabody, UC Berkeley, and MACBA.

**Cheryl E. Leonard** is a composer, performer, field recordist, and instrument builder whose works investigate sounds, structures, and objects from the natural world. Her projects cultivate natural objects as musical instruments, and feature one-of-a-kind sculptural instruments and field recordings from remote locales. Leonard's commissions include works for SFMOMA, Kronos Quartet, and Funsch Dance. She has received grants from the National Science Foundation's Antarctic Artists and Writers Program, New Music USA, American Composers Forum, American Music Center, and ASCAP. Her recent projects focus on climate change and extinction of species. [www.allwaysnorth.com](http://www.allwaysnorth.com)

## ***AI Phantasy* (2020)**

8 Channels

11'12"

*AI Phantasy* was composed at the GRIS multichannel studio, the University of Montreal in Quebec, Canada; the MEIT theater at CEMI, the University of North Texas, and my home studio. I used a vacuum cleaner to set into vibration various membranes and other objects at the end of the suction tube, which I then modulated with my hands following the Fab Synthesis paradigm. In addition, I developed a series of circular pan flute-styled sound generators which could rotate electromechanically at variable speeds. In this case, the airflow generator was an air pump compressor and a modified airbrush attachment to control airflow and direction. The word *Phantasy* refers to a phantasy with "Ph" as the state of mind of an infant child during the early stages of its development. Phantasies are constructed from internal and external reality, modified by feelings and emotions, and then projected into both real and imaginary objects. On the other hand, Fantasy (with "F") is a reverie, a daydream, an imagined unreality that anyone can create. We fantasize consciously about future possibilities and the fulfillment of our basic needs and wishes. Fantasies may well include elements of the deeper unconscious phantasies. In *AI Phantasy*, sonic realities, soundscapes, ambiances, studio-recorded sounds of found objects, instrumental sounds, voice, or synthesized sounds – processed or not – are all mixed. In a way, they are largely unconscious, in that they differentiate little, if at all, between reality and imagination from conscious reality. - PK

**Panayiotis Kokoras** is an internationally award-winning composer and computer music innovator, and currently Professor of composition and CEMI director (Center for Experimental Music and Intermedia) at the University of North Texas. Born in Greece, he studied classical guitar and composition in Athens, Greece and York, England; he taught for many years at Aristotle University in Thessaloniki. Kokoras's sound compositions use sound as the only structural unit. His concept of "holophonic musical texture" describes his goal that each independent sound (phonos), contributes equally into the synthesis of the total (holos). In both instrumental and electroacoustic writing, his music calls upon a "virtuosity of sound," a hyper-idiomatic writing which emphasizes the precise production of variable sound possibilities and the correct distinction between one timbre and another to convey the musical ideas and structure of the piece. His compositional output is also informed by musical research in music information retrieval, compositional strategies, extended techniques, tactile sound, hyperidiomaticity, robotics, and audio consciousness.

**Day 8: *Between Fleeting Somethings* (2020)**

8 Channels

5'00"

Day 8: *Between Fleeting Somethings*, from the album *42 Days*, is a composition for pipa (a Chinese string instrument), voice, field recordings, and electronics. The piece portrays the experience of being transported between the real and the imagined, the synthetic and the natural - a magical realist world where the boundary between human and nature is porous. Conceived during our residency at the Headlands Center for the Arts, a former military base with a unique history and ecosystem, this piece combines site-specific improvisations with multiple processed field recordings to simulate the imagined soundscapes.

**Southeast of Rain** (东南有雨) is an experimental/electro-acoustic duo formed by Sophia Shen and Lemon Guo, two composers and sound artists who work in the interstices of multiple genres. They create otherworldly soundscapes with the shimmering textures of Sophia Shen's *pipa* (a Chinese string instrument), evocative cores of Lemon Guo's vocals, and immersive electronics whimsically processed out of field recordings. Their work travels freely yet subtly between intimate acoustic improvisations, ambient atmospheres, and elaborate sonic explorations with epic arcs while paying homage to the affinity with nature found in traditional Chinese music.

***North American Time Capsule* (1967)**

Stereo

10'15"

*North American Time Capsule* was composed at the invitation of Sylvania Applied Research Laboratories, which offered Lucier the use of a prototype vocoder. The vocal content of the piece was provided by the Brandeis University Chamber Chorus, of which Lucier was then the director. The score calls for members of the Chorus to “prepare a plan of activity using speech, singing, musical instruments, or any other sound producing means that might describe—to beings very far from the earth’s environment either in space or in time—the physical, social, spiritual, or any other situation in which we find ourselves at the present time.” Along with Sylvania engineer Calvin Howard, Lucier used the vocoder to isolate and manipulate elements of speech in real time. Eight separate tracks were recorded and subsequently mixed by Lucier. The piece is available on *Vespers and Other Early Works* (New World Records).

**Alvin Lucier** was an American experimental music composer and sound installation artist known for his works exploring acoustic phenomena and auditory perception. He was a member of the Sonic Arts Union and a professor at Wesleyan University. Much of his work was influenced by science and focused on the physical properties of sound, including resonance, phase interference, and the transmission of sound through media. He studied at Yale and Brandeis universities and received a Fulbright grant to study in Rome, where he was exposed to experimental music. He later founded the Sonic Arts Union with Robert Ashley, David Behrman, and Gordon Mumma and served as musical director of the Viola Farber Dance Company.

Excerpts from ***Gott mit uns*** (1970) and  
***L'istruttoria è chiusa, dimentichi*** (1971)

Stereo

5'50"

Ennio Morricone was an extremely prolific composer whose output ranged from improvised experimental music to sentimental soundtrack melodies. We focus on two film soundtracks from the early '70s that represent his experimental output, admittedly only a fraction of his oeuvre. The soundtrack releases are perhaps more interesting than the films themselves, because both films make little use of music, and always at low levels. *Gott mit uns* (*The Fifth Day of Peace*) takes place at the end of WWII, inside a German prisoner of war camp. *L'istruttoria è chiusa, dimentichi* (*The Case Is Closed, Forget It*) is also set in a prison, where the protagonist gains his release by becoming involved in a murder conspiracy. Excerpts from both soundtracks have been interwoven into a through-composed collage for tonight's performance.

**Ennio Morricone** (1928 - 2020) was an Italian composer, orchestrator, conductor, and trumpeter who wrote music in a wide range of styles. With more than 400 scores for cinema and television, as well as more than 100 classical works, Morricone is widely considered one of the greatest and most prolific film composers. In 1965, Morricone joined Nuova Consonanza, the avant-garde free improvisation group considered the first experimental composers collective. His first film scores were relatively undistinguished, but he was hired by Sergio Leone for *A Fistful of Dollars* (1964) on the strength of some of his song arrangements. His score for that film, with its sparse arrangements, unorthodox instrumentation (bells, electric guitars, harmonicas, the distinctive twang of a jaw harp) and memorable tunes, revolutionized the way music would be used in Westerns, and it is hard to think of a post-Morricone Western score that doesn't in some way reflect his influence. Although his name will always be synonymous with the spaghetti Western, Morricone has also contributed to a huge range of other film genres: comedies, dramas, thrillers, horror films, romances, art movies, and exploitation movies. His most memorable work includes the Leone films, Gillo Pontecorvo's *The Battle of Algiers*, Roland Joffé's *The Mission*, Brian De Palma's *The Untouchables*, and Giuseppe Tornatore's *Cinema Paradiso*.

***La Mer Émeraude*** (2018)

8 Channels

12"00'

Let us imagine a small invented world, a micro universe where everything exists... matter, energy, spirit, telluric movements, mysteries, natural and supernatural forces. That world is whole, and from afar – whoever watches – sees it as a living ocean.

This work was composed in the Musiques-Recherches studio and is dedicated to Annette Vande Gorne and Francis Dhomont. It received the second prize at SIME Competition 2019, and the first Prize at Città di Udine Competition 2020, Destellos Competition 2020 and Chicago Composers Consortium Competition.

**João Pedro Oliveira** holds the Corwin Endowed Chair in Composition for the University of California at Santa Barbara. He studied organ performance, composition and architecture in Lisbon. He completed a PhD in Music at the University of New York at Stony Brook. His music spans opera, orchestral, chamber music, electroacoustic music and experimental video. He has received over 70 international prizes and awards for his works, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize and Giga-Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha-Visiones Sonoras Competition, 1st Prize in Musica Nova competition. He has taught at Aveiro University (Portugal) and the Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.



## **M O S S W O O D   S O U N D   S E R I E S**

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 SCHAFER'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.

[sfsound.org/series](https://sfsound.org/series)



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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)

Please join us for the remaining festival concerts

**Saturday January 13 7pm**

Marco Dibeltulu :: Simon Coovi-Sirois :: Jaehoon Choi :: Fulya Uçanok :: Matt Ingalls :: Bihe Wen :: Jon Appleton :: Andrew Lewis :: Krzysztof Penderecki :: Ryo Ikeshiro :: Sudhu Tewari :: Vangelis

**Saturday January 13 9:30 pm**

Leah Reid :: Katie McCutcheon :: Wei Yang :: John Young :: Thom Blum :: Jon Appleton :: CECIA team :: Robert Fripp

**Sunday January 14 7pm**

Joseph Anderson :: Jon Appleton :: Michael Zelner :: Nikos Kanelakis :: Douglas McCausland :: György Ligeti :: Maggi Payne :: Stéphane Borrel :: Francis Dhomont