



# San Francisco Tape Music Festival



Saturday January 14, 2023

7:00pm

**Microclima III** (2017) Marco Dibeltulu

**Trois Perspectives Sur Une Entropie Positive** (2020) Simon Coovi-Sirois

奇夢 - 기몽 (2019) Jaehoon Choi

**Swarming** (2020) Fulya Uçanok

**poem number two** (2023) Matt Ingalls

**Beyond** (2020) Bihe Wen

*Interval*

**San Francisco Airport Rock** (1996) Jon Appleton

**Skyline** (2016) Andrew Lewis

**Psalmus** (1961) Krzysztof Penderecki

**CCCCaaaallllllllOOOOonnnnMMMMeeee** (2017) Ryo Ikeshiro

**Transparent Fish** (2020) Sudhu Tewari

selections from **Blade Runner** (1982) Vangelis

***Microclima III*** (2017)

Stereo

3'16"

The piece was born thanks to a commission from the Amici della Musica di Cagliari, through the union of two projects: *Tradition and Modernity* and *Erasmus Plus - The soundscape we live in*. The commission's goal was to enhance the sound heritage of Sardinia by recording sounds of the *Festa di Sant'Efisio*, the most important religious procession on the island. The sound material was then given to five composers who produced electroacoustic pieces on the main themes of the feast, creating multichannel installations in various locations. This composition is focused on *Traccas*, carts decorated with work tools in the fields and products of Sardinian gastronomy. The carts are pulled by oxen with men, women and children riding inside, dressed in traditional clothes, singing traditional religious melodies. The piece lets the listener live the experience of the feast only through the evocative soundscape.

**Marco Dibeltulu** (Alghero, 1971) studied at the Conservatory of Cagliari Composition, Choral Music and Electronic Music (with Francesco Giomi, Sylviane Sapir and Elio Martusciello). He also graduated in Music Didactics at the Conservatory of Sassari. He teaches Musical Technologies at the Liceo Musicale "D. A. Azuni" of Sassari.

***Trois Perspectives Sur Une Entropie Positive*** (2020)

Stereo

8'15"

*Trois perspectives sur une entropie positive* explores the degree of instability and unpredictability of a music structure. The project is rooted in a saxophone sound recording that has been distorted, fragmented and artificially reconstructed. The chaotic aspect of the processing devices used made it possible to oscillate between poles of inertia/agitation and continuity/discontinuity. Ultimately, the intention is to bring together the intrinsically discontinuous nature of the digital medium and the continuous nature of our perception.

**Simon Coovi-Sirois** is a composer and digital artist living in Montreal. Navigating between electroacoustic music and video art, his practice focuses on the creative potential that can emerge from the reuse and transformation of data. Simon is a master's candidate in composition and sound art at the University of Montreal. His research project seeks to build a network of artworks linked by the data they share. Simon's works have been presented in Canada, United States, Germany and the United Kingdom. As a sound designer, he collaborates regularly with the podcast studio Transistor Média - Dans le bleu (2022), Murs (2022) et Kino-Radio (2022).

奇夢 - 기몽 (2019)

Ambisonics

5'43"

The title is roughly translated as 'weird dream'.

**Jaehoon Choi** is a computer musician / sound artist / researcher who is based in New York and Seoul. His practice involves embodied experimentation through a technical medium, which involves both the making/design as well as the performative process. As a researcher, he is interested in understanding how technology-mediated practice affords distributed artistic activities as a community and its aesthetic implementation. His works have been presented at ICMC, CeReNeM, ECHO Journal, ZER01NE, Art Center Nabi, EIDF, Visions Du Reel, CEMEC, and Stanford University. He also collaborated with incredible artists in different disciplines such as Minyoung Kim (Visual Art/Moving Image), Sariel Golomb (Dance/Theatre Art) and Yeon Park (Film). Jaehoon is currently pursuing a Ph.D. in Electronic Arts at the Rensselaer Polytechnic Institute and received his Master's from Stanford University's Center for Computer Research in Music and Acoustics (CCRMA).

## ***Swarming*** (2020)

Stereo

6'30"

This piece investigates dialogue between binarisms. It explores undulations between spectrums of presence/absence, human/machine, acoustic/electronic, instrumental/recorded everyday sound as well as fragmentation/completion. *Swarming* is an acousmatic version of my mixed media piece *Childlike only in the depth of innocence*, performed by Gökçe Göknel (voice), Amy Salsgiver (percussion), Gökhan Bağcı (cello) together with tape.

**Fulya Uçanok** is an electroacoustic musician and pianist who studied classical music at Hacettepe University and completed her master's and doctoral degrees in advanced studies in music at Istanbul Technical University (ITU MIAM). She also studied the performance practice and socio-sonic connections of Balinese "Gender Wayang" musical tradition in Indonesia. Along with Serkan Sevilgen, she founded *Soundinit*, an initiative that brings sound-related artists and researchers together in Istanbul. She is also a member of klank.ist, an ensemble focused on free improvisation and interdisciplinary collaborations. Her current research interests include response-able sounding practices with humans and materials, material agency with instruments, accessibility in electroacoustic music, and spaces of multivalences in electroacoustic music aesthetics and composition/performance practices.

***poem number two*** (2023)

Stereo

7'20"

Not quite a new piece, *poem number two* consists of a few recent field recordings interrupted by material from some of my older tape works. -

*MI*

Reveled for his "shapeless sonic tinkering" by the Los Angeles Times, clarinetist, composer, improviser, and computer musician **Matt Ingalls** is the founder and Artistic Director of sfSound. He helped create the San Francisco Tape Music Collective in 1999. He received the Deuxième Prix, Lauréats des Puys (Catégorie Humour) in the 1994 Concours International de Musique Electroacoustique de Bourges and was the first recipient of the ASCAP/SEAMUS Commission and Recording Prize. A professional software engineer, his audio tools Soundflower, MacCsound, and Aardvark Synth have been used widely throughout the world.

***Beyond*** (2020)

Stereo

8'00"

*Beyond* works with recordings of human voices (throat singing) and instrumental sounds from the daily rituals and practices of Tibetan Buddhism. The piece explores the flowing nature of vocal sound materials and frames these in a sound ritual. In this piece, I transformed the sound spectrum of Tibetan traditional percussion instruments as symbolic elements of spiritual power. The colorful and natural voices of Gyuto monks and nuns become a bridge that communicates between earth and heaven. - *BW*

**Bihe Wen** was born in China in 1991. His works include instrumental, electroacoustic music, and collaboration work of multimedia installation. He studied with Professor Xiaofu Zhang and Professor Peng Guan at the Central Conservatory of Music in Beijing, and he obtained his master's degree from the University of North Texas where he studied under Professor Panayiotis Kokoras. He is currently pursuing a PhD at the Sonic Arts Research Centre of Queen's University Belfast in the UK.

## ***San Francisco Airport Rock* (1996)**

Stereo

3'24"

*San Francisco Airport Rock* depicts spontaneous answers to the question posed by the composer: (Q) "What do you think about the new electronic music?" (A) "Yes, I met Robert Moog..." "Oh, it is nice, I like this music..." "No, I don't know..." "I listen to it on the radio..." The accompaniment consists of drones and gentle washes of light "techno" music with soft voices looping in the background. In a way, the piece criticizes itself. E-mu and Roland synthesizers and the Vision sequencer were used for this piece, partially realized at MIT, then mixed down at the Bregman Electronic Music Studio at Dartmouth College (of which Mr. Appleton was the director).

Alcides Lanza, *Computer Music Journal*, no. 22:3, September 1, 1998

**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.

## ***Skyline*** (2016)

8 Channels

9'28"

The Blackbird's song: immediately accessible and impenetrably complex; transcending cultural and historical context; performed daily and free of charge, in the grandest gardens and the bleakest urban slums; a single line and a complex web of counterpoint; endlessly inventive and always repeating itself; completely original and so well known; the peace of a garden and the irrepressible joy of creativity; a music that belongs to all and is owned by none.

*Skyline* was realized in 2016 in the Electroacoustic Music Studios of Bangor University (Wales, UK) and premiered on October 20, 2016 at Theatr Bryn Terfel, Pontio, Bangor. It was awarded first prize in the 2017 Destellos Competition, Mar del Plata (Argentina). *Skyline* includes recordings of Bangor University's Crossley-Holland collection of pre-Columbian Mexican wind instruments. My thanks to Susan Rawcliffe (flautist) and Scott Flesher (recording supervisor). - AL

**Andrew Lewis** studied composition with Jonty Harrison at the University of Birmingham, England, where he was one of the founding members of BEAST. He is currently Professor of Music at Bangor University, Wales, where he teaches composition and directs the Electroacoustic Music Studios. His music is concerned with the materiality of sound, and often uses technology in its realization and performance.

His music has been commissioned and performed by numerous artists, including the BBC National Orchestra of Wales, Opéra orchestre national de Montpellier, Duo Contour, Ensemble Cymru, Ensemble Mise-En, the Kreutzer Quartet, Psappa, Uproar, Elinor Bennet, Jane Chapman, Wendy Holdaway, Yoshikazu Iwamoto, Gerald Garcia, Phillip Mead, Xenia Pestova, Carla Rees, Heather Roche and Vivienne Spiteri. Numerous recordings are available, including two collections of his works *Miroirs obscurs* and *Au-déla* (empreintes DIGITALEs) and *Schattenklavier on Shadow Piano* (Innova).

He is married with four grown-up daughters, and lives in Bangor, North Wales.

***Psalmus* (1961)**

Stereo

5'00"

*Psalmus*, which was realized in collaboration with the sound engineer Eugeniusz Rudnick, is Penderecki's only electroacoustic work. The piece's material stems solely from a recording of two voices (soprano and baritone) treated so that they provide long holding-notes developing in pitch, dynamics, and color. The sounds alternate with short impulses, bringing out the great variety of inflection proper to the Polish language.

**Krzysztof Eugeniusz Penderecki** was a Polish composer and conductor known for works such as *Threnody to the Victims of Hiroshima*, *Symphony No. 3*, *St Luke Passion*, *Polish Requiem*, *Anaklasis*, and *Utrenja*. He studied music at Jagiellonian University and the Academy of Music in Kraków, where he later taught and began his career as a composer. Originally a leading avant-garde composer in the 1960's, he became disillusioned with the genre and turned to neo-Romantic concert music in the mid-1970s. He received many awards, including four Grammy Awards and the University of Louisville Grawemeyer Award for Music Composition. Sean Michaels of *The Guardian* referred to him as "arguably Poland's greatest living composer" in 2012.

**CCCCaaaalllllllllOOOOonnnnMMMMeeee (2017)**

Stereo

3'16"

*CCCCaaaalllllllllOOOOonnnnMMMMeeee* is from the *Eternal Accelerando* series in which pop music tracks are transformed so the pitch and speed continually become either a) faster and higher, aiming to reach happy hardcore heaven without ever slowing down or coming down, or b) slower and lower without becoming faster or higher. The process is known as the Risset rhythm based on the Shepard tone, an aural illusion equivalent to Escher's Stairs. A light-hearted response to accelerationism, the piece calls for an acceleration of technosocial processes to subvert its neoliberal origins or to further capitalist progress to hasten its self-demise. An accompanying music video is also accelerated, satirizing the hyper-sexualisation of promotional videos.

**Ryo Ikeshiro** is an artist, musician and researcher. His work explores the possibilities of meaning and context presented through sound as well as its materiality in relation to digital audio and audio technologies. His output includes installations and live performances in a variety of formats including immersive environments using multi-channel projections and audio, 360-video and Ambisonics, field recordings, interactive works and generative works.

Ryo is part of the inaugural exhibition at *M+*, *Hong Kong*, and his *TeleText* art pages have been broadcast on German, Austrian, Swiss and Finnish national TV. He is a contributor to *Sound Art: Sound as a medium of art*, a ZKM Karlsruhe/MIT publication, and his articles have been published in the journal *Organised Sound*.

Originally from Japan, Ryo lived in the UK for many years. He has a PhD from Goldsmiths, University of London, MPhil from Cambridge University and BMus from King's College London. He is an Assistant Professor at the School of Creative Media, City University of Hong Kong, where he is the MFACM Deputy Leader and co-director of SoundLab, a spatial audio art/research unit.

## ***Transparent Fish*** (2020)

10 Channels

9'32"

*Transparent Fish* is a reimagining of a very temporary 28-channel sound installation created for the Exploratorium in 2016 for which I had solicited favorite sound recordings from friends to add to my collection of favorite field-recording moments. Fourteen compositions/ soundscapes played alongside one another, shifting relationships created by different track lengths looping and physically spaced so that a listener could never hear more than 2 streams at a time, although there were sounds that traveled through all fourteen listening locations. For tonight's iteration I overlaid the most interesting compositional streams and re-composed a fixed piece, trying to include as many simultaneous streams as possible without overdoing it. What reality would explain these combinations of sound?

**Sudhu Tewari** has been described as a bricoleur, junkyard maven, and audio-gadgeteer. He invents and builds musical instruments, kinetic and sound sculpture, interactive installations, audio electronics, and wearable sound art. Tewari also composes electroacoustic works for concert halls and sound installations. Along with Fred Frith, Sudhu is one half of the home-made instrument improvising duo Normal, and has performed in this and other configurations in Europe, Japan, and the US. His visual and interactive art has been exhibited in the US and Europe. Sudhu holds an MFA in Electronic Music from Mills College, and a PhD in Cultural Musicology from UC Santa Cruz. He taught instrument building at Mills College and currently teaches art, technology, and design at California College of the Arts.

**selections from *Blade Runner* (1982)**

Stereo

5'39"

For years, the soundtrack to *Blade Runner* held legendary status among fans of Greek synthesist Vangelis. Originally only available on bootleg recordings, the edgy soundtrack to director Ridley Scott's archetypal science fiction thriller was finally released in 1994. Couched in percussive rhythms and shadowed timbres, the soundtrack moves from threatening tension to the ethereal wordless vocals over water-drop sequences from Vangelis's Yamaha CS-80 synthesizer. In 2007, a 3-CD set was released with remastered tracks, new material, and various detritus. But to the disappointment of many fans, the release was still incomplete, missing material that can be heard in the many versions of the film. For tonight's performance, we present two tracks: "Main Titles" dovetailing into "Tears in Rain."

**Evangelos Odysseas Papathanassiou**, professionally known as **Vangelis**, was a Greek composer and electronic musician best known for his Academy Award-winning score for the film *Chariots of Fire* and his music for the 1980 PBS documentary series *Cosmos: A Personal Voyage*. He was a member of the rock bands The Forminx and Aphrodite's Child and gained initial recognition for his scores to Frédéric Rossif's animal documentaries. Vangelis released solo albums, performed as a solo artist, and collaborated with Jon Anderson and Irene Papas. He reached his commercial peak in the 1980s and 1990s with his compilation albums *Themes and Portraits*, and studio album *Voices*. Vangelis also composed the official anthem of the 2002 FIFA World Cup and collaborated with NASA and ESA on music projects. He had a career spanning over 50 years and composed and performed over 50 albums, making him an important figure in the history of electronic music and modern film music.







## **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)



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 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 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