

# **San Francisco Tape Music Festival**

Program 1



# Friday January 10th 2020

8:30pm, Victoria Theater

## PROGRAM

*Torturing Piano* (2019) Sangwon Lee

*Heat Shield* (2018) Maggi Payne

*Étude aux casseroles [Pathétique]* (1948) Pierre Schaeffer

*Poem of Change* (1992) Pauline Oliveros

*Tunnel azur* (2016) Robert Normandeau

- interval -

*Woche*(with apologies to Ruttmann and Brock)(2011) Matthew Barnard

*Opaque Fragments* (2017) :such:

*Cupido's Suitcase* (2009) Cliff Caruthers

*martian brine pool* (2019) bran(...)pos

*The Garden of Sonic Delights* (2016) Barry Truax

## **Sangwon Lee**

### *Torturing Piano (2019)*

8m 40s

stereo

Many composers have enjoyed using extended piano techniques in their works from solo to orchestra. But sometimes I feel as if the piano gets tortured when extended techniques are used too much. All sound sources in this work are derived from piano recordings. For satire, I inserted *Ballade No.1* by Chopin, who wrote primarily for solo piano and is known for expanding the limits of piano composition.

**Sangwon Lee**, born in South Korea, holds a Doctor of Musical Arts degree in Music Composition from the University of Illinois at Urbana-Champaign, where he took classes in advanced studio techniques with Professor Scott Alan Wyatt. Lee received his Master of Music degree from New England Conservatory of Music in Boston and Bachelor of Music degree from Keimyung University in Korea, where he studied composition with Sukhi Kang. Lee's works have been performed and broadcast in Canada, France, Italy, Spain, Japan, Belgium, Switzerland, Mexico, Brazil, USA, and South Korea. Sangwon has taught Electronic Music and Composition at the Busan National University in Korea.

## **Maggi Payne**

### *Heat Shield* (2018)

9m 59s

4 channels

*Heat Shield* materializes while in an imagined outer space. The sounds are choreographed in an immersive expanded three-dimensional space beyond boundaries, with no walls, ceilings, or floors to constrain them.

References to the close solar flybys by the Parker Solar Probe occur in the middle and final sections of *Heat Shield*, as the solar probe experiences searing 2500 degree Fahrenheit temperatures while being protected by two light weight heat shields, each consisting of two superheated carbon-carbon composite panels with a carbon foam core between them. In *Heat Shield* these close encounters are represented by powerful crackles and pops that occur as a result of shifting phase relationships among the several oscillators I used in the making of the work.

All sounds except one, a cricket that appears briefly at :29, were created on the Moog III P synthesizer at Mills College.

**Maggi Payne** is a composer primarily of electronic and electroacoustic music, a video artist, and flutist. She is a recording engineer/editor, archivist, and historical remastering engineer. She obtained music degrees from Northwestern University, the University of Illinois, and Mills College, where she taught from the '70s to 2018. She was Co-Director of the Center for Contemporary Music at Mills College (1992-2018).

She has composed music for dance, theatre, and video, including the music for Jordon Belson's video *Bardo*. She collaborated for years with video artist Ed Tannenbaum in his *Technological Feets* performances.

Her works have been presented in the Americas, Europe, Japan, Hong Kong and Australasia. She received Composer's Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts, and video grants from the Mellon Foundation and the Western States Regional Media Arts Fellowships Program, and received five honorary mentions from Bourges and one from Prix Ars Electronica.

Works appear on Aguirre, The Label, Innova, Starkland, Lovely Music, Root Strata, Music and Arts, Centaur, Ubuibi, MMC, New World (CRI), Digital Narcis, Frog Peak, Asphodel, and/OAR, Capstone, and Mills College labels. Excerpts of her videos are available on Vimeo. She joined the zSan Francisco Tape Music Collective in 2017.

## **Pierre Schaeffer**

*Étude aux casseroles [Pathétique] (1948)*

3m 19s

mono

Composed completely on turntables, *Étude aux casseroles [Pathétique]* (*Study on Pots and Pans*) is one of Schaeffer's first studies of *musique concrète*. The term was coined by Schaeffer to contrast with traditional composition: instead of using notes on a score to be performed on acoustic or electronic instruments, his method used all types of sounds that were manipulated and arranged into a musical form. In his *First Journal of Concrete Music* Schaeffer wrote "June 6, 1948: In the *Étude aux casseroles* (Saucepan study) the French canal barge, the American mouth organ, the priests from Bali miraculously begin to obey the god of turntables; they form a skilled group, in charge of its effects; and when the insistence "On your lips" (three times) interrupted by coughing occurs, the listener, invited to listen for the first time, is rightly astonished by a composition so skilled, so harmonious, so masterly. This is how the classics of concrete music come about."

**Pierre Henri Marie Schaeffer** (1910 – 1995) was a French composer, writer, broadcaster, engineer, musicologist and acoustician. His innovative work in both the sciences – particularly communications and acoustics – and the various arts of music, literature and radio presentation after the end of World War II, as well as his anti-nuclear activism and cultural criticism garnered him widespread recognition in his lifetime.

Amongst the vast range of works and projects he undertook, Schaeffer is most widely and currently recognized for his accomplishments in electronic and experimental music, at the core of which stands his role as the chief developer of a unique and early form of avant-garde music known as *musique concrète*. The genre emerged in Europe from the utilization of new music technology developed in the post-war era, following the advance of electroacoustic and acousmatic music.

Schaeffer's writings (which include written and radio-narrated essays, biographies, short novels, a number of musical treatises and several plays) are often oriented towards his development of the genre, as well as the theoretics and philosophy of music in general. Today, Schaeffer is considered one of the most influential experimental, electroacoustic and subsequently electronic musicians, having been the first composer to utilize a number of contemporary recording and sampling techniques that are now used worldwide by nearly all record production companies. His collaborative endeavors are considered milestones in the histories of electronic and experimental music.

## **Pauline Oliveros**

### *Poem of Change (1992)*

10m 28s

stereo

For most of my career I have not spoken of sexuality and music. I grew up in a threatening time for anyone who was not straight. There was always tacit acceptance of me and my partners by the heterosexual community – a “don’t ask don’t tell” atmosphere. I of course participated in the perpetuation of this situation. I thought it not necessary to make my sexual orientation an issue. I didn’t think it had anything to do with my ability as a composer. I still don’t think it does. However it seems important to let other women who might still be intimidated know that it is possible to be who you are regarding sexuality and also participate in the larger community of composers. In 1970 I made a statement publicly that I was a Lesbian. It is 27 years later. Times have changed. There is much more openness. I am glad to see that this is so. It is important to walk proudly as who you are with the freedom that is guaranteed by the constitution of this country. If this statement gives anyone – whatever their orientation might be – more courage to just be who they are without fear then I will be glad that I have written this statement and also lived it.

**Pauline Oliveros** (1932 - 2016) was a composer, performer, humanitarian and an important pioneer in American Music. Acclaimed internationally, for four decades she forged new ground in sound exploration for herself and others.

Born and raised in Houston, Texas, where as a young child she’d hear “...lots of insects – it was a like a really thick canopy that changed through the seasons: tree frogs, cicadas, crickets, all these wonderful sounding critters.” Utilizing first a wire recorder in the 1940s, and then, a tape recorder given to her by her mother later in the 1950s, Oliveros took in sonic elements of the environment, via the machines, and sent out and listened back. In addition, she was listening and playing with the dial of her family’s home radio, the

hearth in those days. She had talked proudly and with glee about the hours spent creating swaths of white noise by turning the knobs between the stations, and to western swing hits of the time such as Vaughn Monroe's "Ghost Riders In The Sky", which, not so coincidentally, is laden with "artificial" echoing and reverb. At this same time she was also playing accordion (from age nine), and later, French horn and tuba in grade school and high school.

Arriving in California to pursue a BFA degree in composition from San Francisco State College in 1957 she embraced, and found liberation in her creative Bay Area community. Through improvisation, electronic music, ritual, teaching and meditation this group, initially dubbed "Sonics," took on the name The San Francisco Tape Music Center. Working together these inventive composer/musicians including Morton Subotnick, Ramon Sender, Terry Riley, Steve Reich and Don Buchla helped bring developments and concepts that had begun percolating from Europe and New York utilizing the plasticity of audio tape and electronic tones.

Oliveros was the first director of the Mills College Tape Music Center from 1966-1967. She held faculty positions at the University of California at San Diego, Rensselaer Polytechnic Institute and Mills College.

*The New York Times* critic John Rockwell stated "on some level, music, sound consciousness and religion are all one, and she would seem to be very close to that level." Rockwell also included her electronic piece *Bye Bye Butterfly* (1965), a piece that makes Oliveros one of the first composers to use live electronic music as a composition medium, in a list of the ten most significant musical works of the 60's.

Her revolutionary work in the use of tape delay and heterodyne techniques, coupled with the experimental use of combination tones and supersonic frequencies, presaged techniques now being explored digitally. Whether performing at the John F. Kennedy Center in Washington D.C., in an underground cavern or in the studios of a West German radio station, Oliveros's commitment to interaction with the moment was unchanged.

## **Robert Normandeau**

*Tunnel azur* (2016-2018)

12m 41s

8 channels

Dedicated to Jean-François Denis, for his friendship.

*Tunnel azur* is in fact a cinema for the ear. There is a story involving the metro as a principal character, with arrivals and departures, crowds, the noise of workers and musicians. Then there is also suspense, with very low sounds...

The metro is first and foremost a tunnel, that empty and mysterious space at whose entrance we see hardly a thing. It is the underground, the crypt and the cave. And at night, there are draisines, metallic animals that repair everything while singing. And finally, there are the new Azur trains, which will take over from the first trains, fifty years later. Their name is particularly significant, since we usually associate azure blue with that of the sky, while the metro lives in perpetual night. There are also sounds of the octobass, newly acquired by the OSM, and of which this piece makes a first use.

*Tunnel azur* was commissioned for the 50th anniversary of the metro by the Société de transport de Montréal (STM) and by the Orchestre symphonique de Montréal (OSM). *Tunnel azur* was revised in 2018.

**Robert Normandeau's** work as a composer is mainly devoted to acousmatic music, although he composed some mixed works. More specifically, his compositions employ esthetical criteria whereby he creates a 'cinema for the ear' in which 'meaning' as well as 'sound' become the elements that elaborate his works. More recently Robert Normandeau composed a cycle of works of immersive multichannel music for dome of loudspeakers. Along with concert music he has composed, for a period of twenty years, incidental music especially for the theatre.

He also worked as artistic director, especially for the concert series Clair de terre (ACREQ, 1989-93) at the Planétarium de Montréal, Rien à voir and Akousma (Réseaux, 1997-2006). After completing the first Doctorate in Electroacoustic Composition (1992), he is a Professor in electroacoustic music composition at Université de Montréal since 1999. He leads the Groupe de recherche en immersion spatiale (Spatial Immersion Research Group, GRIS), which produces sound spatialisation software.

Robert Normandeau is an award winner of numerous international competitions, including Ars Electronica, Linz (Austria, Golden Nica in 1996), Bourges (France), Fribourg (Switzerland), Luigi Russolo, Varese (Italy), Métamorphoses, Brussels (Belgium), Musica Nova, Prague (Czech Republic), Noroit-Léonce Petitot, Arras (France), Phonurgia Nova, Arles (France), Stockholm (Sweden) and Giga-Hertz (Karlsruhe).

## **Matthew Barnard**

**Woche (with apologies to Ruttmann and Brock) (2011)**

[abridged]

15m 31s

*"Ruttmann's film could scarcely be used to guide a stranger arriving in Berlin for the first time. It summarises far more the memories and residual moods of a traveller leaving that city. If nevertheless the film contains a characterisation of the city, it is not in the shots themselves, but through their montage and rhythm." – Anonymous*

OR

*"Barnard's piece could scarcely be used to guide a stranger arriving in London for the first time. It summarises far more the memories and residual moods of a traveller leaving that city. If nevertheless the piece contains a characterisation of the city, it is not in the sounds themselves, but through their montage and rhythm."*

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Using material recorded binaurally over a week-long visit to London, *Woche...* aims, with reference to both Walter Ruttmann's 'Wochenende' (1930), 'Berlin: Die Sinfonie der Großstadt' (1927) and Timothy Brock's 1995 soundtrack for 'Berlin:...', to communicate on some level the pace and rhythm of the city, and the fleeting experiences of a visitor.

**Matthew Barnard** (b. 1984) is a composer primarily interested in the spatial parameter of sound in both binaural and ambisonic domains. He previously studied under Joseph Anderson, and is now a lecturer and researcher at the University of Hull and member of the Hull ElectroAcoustic Resonance Orchestra.

**:such:**

*Opaque Fragments (2017)*

8m 31s

stereo

\_\_\_\_\_slow-burning of incandescent earth turning  
into smoke

eruption of electric bursts troubling the solitude of triumphant plumes  
of smoke

rise and fall cooling of volcanic stones

space allowing transperence to its prisoners

**:such:** is a recordist, composer and sound artist. His work is based on electroacoustic composition, site-specific installations, performances and radiophonic pieces. From 2009 onwards he began developing a personal approach towards magnetic tape.

Refusing to use a laptop on stage, he developed an instrumentarium composed of multiple cassette players arranged throughout space, enabling sound spatialization and genuine musical gestures by the possibilities of their enhanced functions.

He works as a freelance sound recordist for documentaries and fiction films, as well as for institutions such as the Pompidou Center or Ircam.

## **Cliff Caruthers**

*Cupido's Suitcase* (2009)

7m 0s

stereo

She walks along the beach. She listens. She has a story to tell, but the theater has gone dark. She dreams of traveling to distant places, of finding herself, of remembering her own name.

Vocals performed by Juliet Tanner

**Cliff Caruthers** continues to search for direct relationships to complex technologies, creating narrative soundscapes and psychologically charged atmospheres from recordings of real and imagined environs. Mr. Caruthers works as a theatre sound designer and composer, and has created soundscapes for regional theaters across the country, including Berkeley Repertory Theater, Alley Theatre, American Conservatory Theater, Guthrie Theater, Kansas City Repertory Theatre, and The Acting Company, among others. His work on *Earth: A Primer*, was featured at the Experimental Gameplay Workshop at the Game Developers Conference (GDC) in 2015. He teaches sound design at Stanford University. He joined the San Francisco Tape Music Collective in 2002.

**bran(...)**pos****

*martian brine pool (2019)*

7m 44s

stereo

A human pond, created by machines

**bran(...)**pos**** is the ongoing audio-visual-performance-noise-musique-brain-bend of Jake Rodriguez from San Francisco. Rodriguez began performing and recording under this moniker with the dubbing of *Tape#1*, self-released in an edition of 50 in 1997 on Chitah! Chitah! Sounds. For more on b(...)**p** and related 21st century musiques, please visit [soundcrack.net](http://soundcrack.net).

## **Barry Truax**

### *The Garden of Sonic Delights (2016)*

11m 11s

16 channels

*The Garden of Sonic Delights* invites the listener to enter an imaginary soundscape (one that Murray Schafer might describe as a “soniferous garden”) richly filled with sounds that may remind us of the actual sounds of water, wind, insects, animals and birds. Our visit will take us through the afternoon until the next morning, hopefully leaving us delighted and refreshed.

The piece was commissioned for the 2016 BEAST Feast in Birmingham, UK, and realized in 48 channels at the Technical University in Berlin and the composer’s private studio. Original recordings from the World Soundscape Project Tape Collection, with sound processing realized with Soundhack convolution, and Chris Rolfe’s MacPod software for granular time stretching, and spatialization created by Harmonic Functions’ TiMax2 Soundhub matrix mixer.

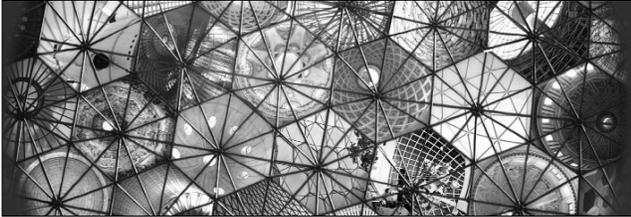
**Barry Truax** is a Professor Emeritus in the School of Communication (and formerly the School for the Contemporary Arts) at Simon Fraser University where he taught courses in acoustic communication and electroacoustic music. He worked with the World Soundscape Project, editing its *Handbook for Acoustic Ecology*, and has published a book *Acoustic Communication* dealing with sound and technology. As a composer, Truax is best known for his work with the PODX computer music system which he has used for tape solo works, music theatre pieces and those with live performers or computer graphics. In 1991 his work, *Riverrun*, was awarded the Magisterium at the International Competition of Electroacoustic Music in Bourges, France. Since his retirement in 2015, Barry has been the Edgard Varèse Guest Professor at the Technical University in Berlin, and Guest Composer at the 2016 BEAST Festival in Birmingham, as well as similar events in Hamburg, Lisbon, Milan, Salzburg, L’Aquila and Korea. He has guest edited

two theme issues on soundscape composition for the Cambridge journal *Organised Sound*, and is co-editor of the *Routledge Companion to Sounding Art*.



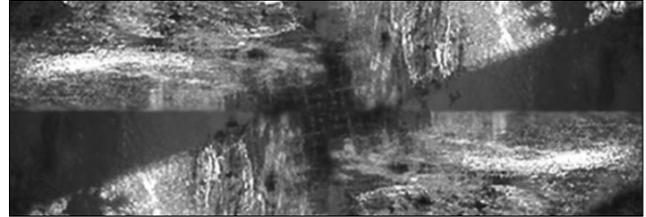
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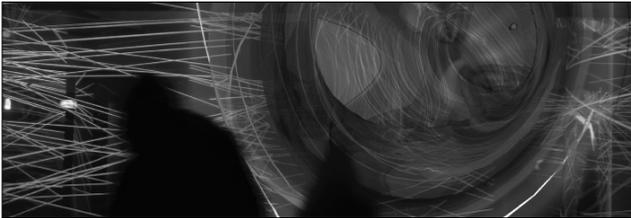
## **Dômes** Robert **NORMANDEAU**

IMED 14128 • CD • DIGITAL



## **... et autres utopies** Francis **DHOMONT**

IMED 0682 • CD • DIGITAL



## **Bouteilles de Klein** Natasha **BARRETT**

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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

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*Co-promotion provided by KFJC 89.7FM*

**Please join us for the remaining festival concerts**

**Saturday January 11 7pm**

Cecilia Castro :: Natasha Barrett :: Michelle Moeller  
Ken Nordine :: Fulya Uçanok :: Felipe Otondo  
Kristin Miltner :: Douglas McCausland :: Danielle Savage  
Thom Blum :: Leah Reid :: Francis Dhomont

**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