



# San Francisco Tape Music Festival

Saturday January 14, 2023

9:30pm

**Reverie** (2019)

Leah Reid

**Quiet Place** (2022)

Katie Mccutcheon

**a\_voi(ce)\_d** (2021)

Wei Yang

**Arioso** (2021)

John Young

*Interval*

**Three Improvisations** (2021-2022)

Thom Blum

**Newark Airport Rock** (1969)

Jon Appleton

**CECIA Composition** (2019)

CECIA Team

Panayioyis Kokoras, Mariam Gviniashvili, Juan Carlos Vasquez, Martyna Kosecka, Erik Nyström, Artemi-Maria Gioti, & Kosmas Giannoutakis

**Empire** (2021)

Robert Fripp and The Grid

***Reverie*** (2019)

8 Channels

10'20"

*Reverie* is an acousmatic composition that leads the listener through an immersive fantasy centered around deconstructed music boxes. The work comprises eight sections that alternate between explorations of the music boxes' gears and chimes. In the work, the music boxes' sounds are pulled apart, exaggerated, expanded, and combined with other sounds whose timbres and textures are reminiscent of the original. As the piece unfolds, the timbres increase in spectral and textural density, and the associations become more and more fantastical. Gears are transformed into zippers, coins, chainsaws, motorcycles, and fireworks, and the chimes morph into rainstorms, all sizes of bells, pianos, and more. The work is available in stereo and 8 channel versions.

*Reverie* won Prizes in the 8th KLANG! International Electroacoustic Composition Competition, the Xenakis International Electronic Music Competition, and the XIII<sup>o</sup> International Destellos Competition.

**Leah Reid** is a composer, sound artist, researcher, and educator whose works range from opera, chamber, and vocal music, to acousmatic, electroacoustic works, and interactive sound installations.

Winner of a 2022 Guggenheim Fellowship, Reid has also won the American Prize in Composition, first prize in the 8th KLANG! International Electroacoustic Composition Competition, Sound of the Year's *Composed with Sound Award*, the International Alliance for Women in Music's *Pauline Oliveros Award*, and second prizes in the Iannis Xenakis International Electronic Music Competition and the International Destellos Competition.

Reid is currently an Assistant Professor at the University of Virginia. Additional information may be found at [www.leahreid.com](http://www.leahreid.com).

***Quiet Place*** (2022)

Stereo

6'34"

*Quiet Place* is a voyage to another world. Designed with sounds that sit just on the edge of familiarity & novelty, sounds that are both mundane and altogether otherworldly, the journey takes you to the farthest reaches of our world while keeping you rooted firmly in place. This audio experience is a symphony of contradictions, a mosaic of both the known and unknown, that guides the listener through the depths of their mind, through the chaos of everyday life, and ultimately, into a quieter place.

**Katie McCutcheon** is a sound artist, audio producer, and transmedia storyteller based in San Francisco, California. Her work spans media, from audio to photography and video, often blending techniques. Katie's experience in audio stems from her work with major museums and cultural institutions across the US, from The Guggenheim Museum to The Whitney Museum of American Art, and The Ruben Museum of Art. These days, her multidisciplinary work centers on investigating identity, psychosomatics, and the different ways our senses perceive and dictate our reality.

***a\_voi(ce)\_d*** (2021)

Ambisonics

10'38"

The piece is a result of two observations of interesting use of voice under the covid lockdown: one is the longing for external communication in proximity with others, as normally it would be before the covid; the other is the increasing tendency to talk to oneself, as a relief for the first longing. In the project, I tried to capture the psychological conditions concerning these aspects: loneliness, exhaustion, uncertainty, etc. All the material comes from a recording of voice improvisation in a kitchen pantry during the covid lockdown. It was intended as the tape portion for a choral piece that never took place. It is interesting to see so much of the private and even "negative" emotional aspects, described above, already present in the material, the unearthing of which almost renders the compositional process therapeutic and cathartic. This work was made possible by the support of the Department of Digital Arts and Experimental Media (DXARTS), University of Washington.

**Wei Yang** is a composer/sound artist from China. He works with different mediums, through which he often contemplates the body's role in sound production, sound in space, as well as the integration of various data from the performance environment (reverberation, light, etc.). Wei composes both instrumental and electronic music, and often uses various sensors/physical computing to build performative systems that allow dynamic interaction among different components. His works have been presented in the U.S., China, Poland, Japan, Finland, Canada, Austria, Germany, France, Mexico, Brazil and Switzerland. Wei received his Doctor of Musical Arts from University of Washington under the supervision of Joël François-Durand. He is currently a PhD student at the university's Center for Digital Arts and Experimental Media, working closely with Richard Karpen and Joseph Anderson.

***Arioso*** (2021)

Stereo

9'37"

*Arioso* grew from a soundscape experience on a humid September night in Tappan Square in Oberlin, Ohio in which a chorus of crickets and the constant electronic beep of pedestrian crossing signals formed an interlocking texture of distinct pitch and pulsing granular noise. My field recording of this unlikely duet between the purity of an artificial pulsing tone and the spatially rich stridulation of insects underpins the structure of the piece. A flock of jackdaws circling in flight near my home just after dawn provides another window on the world of natural sound, supporting the work's emphatic rhythmic shapes. While the form might be loosely thought of as reflecting the traditional recitative-like 'arioso', the title (arioso = 'airy') is also intended to be more deeply indicative of the atmosphere of sensual mystery I found with the air set in vibrant motion that night in Oberlin. *Arioso* was premiered at St. Ruprechtskirche, Vienna, 13 June 2021, diffused by Thomas Gorbach.

**John Young** is Professor of Composition in the Institute for Sonic Creativity at De Montfort University, Leicester UK, having previously been Director of the Electroacoustic Music Studios of Victoria University of Wellington. His output includes multi-channel electroacoustic pieces, radiophonic work, and music combining instruments and electroacoustic sounds and focuses on the use of digital technology to transform and combine sounds in innovative ways to create sonic drama and musical development. As a sound artist he composes largely with his own field recordings, using these as windows on experience—creating imaginative worlds by embedding them in networks of digitally realised sound design. In 2022 he was winner of the inaugural Prix Francis-Dhomont for immersive digital music at the Akousma Festival in Montréal and his music is published by empreintes DIGITALes.

### ***Three Improvisations*** (2021-2022)

Stereo

18'00"

"Improvisation": separate freeform improvisations reassembled into a composed form.

#### *Improvisation no. 3 for guitar and marbles* (2022, 5:25, stereo)

About two decades ago, while working on a soundtrack for a dance company, I decided to tap into my youth when I played classical guitar. So I recorded a variety of very short, not-so-musical harmonics, pizzicati, muted plucks and agitato strums on my then-vintage (1967) Hiroshi Tamura. But I did not use those recordings for about ten years, when I found myself drawn to them for a number of live *musique concrète* improvisations I was doing, many of which I recorded.

In 2022 I rummaged through those guitar-peppered improvisations I made in 2019. I found that some parts contrasted, combined, or sequenced well with other improvisations, using marbles, that I'd been recording. I organized and mixed a short composition using selections from these two families of improvisations. The result is *Improvisation no. 3 for guitar and marbles*.

#### *Improvisation no. 2 for Lafayette Park in SF* (2021, 5:30, stereo)

Lafayette Park is one of the many neighborhood green spaces in San Francisco. This one is frequented daily between 3:00 and 4:30 PM by the famous parrots of Telegraph Hill and their many thriving offspring. They squawk and screech loudly while flying in flocks around the city, noisy and enchanting all at once. I've made many field recordings to, through, and around this wonderful park capturing sounds in the environment, including of course these marvelous parrot bursts.

I've improvised using these recordings as inputs to various networks of sound processors that I set up and play. Overlaid and overlapped sections from these recordings produced this short tribute to one of my favorite spots.

*Improvisation no. 1 for jars and lids* (2021, 6:17, stereo)

Starting and ending with bowed and otherwise excited jars, and along the way passing through a land of chattery boisterous lids, this composed organization made out of several previously recorded source improvisations led me to the term "improvisation" as a way to describe this compositional process. (Recently I discovered that Anthony Braxton was first to coin the term, circa 1978, with his piece titled *Language Improvisations*.)

**Thom Blum** composes electroacoustic music and creates sounding objects, installations, and performances. Recent (2021-22) events and actions include, with Hadley McCarroll, being an invited speaker/performer at "Art-talk Salon" in San Francisco (sponsored by Project Artaud-Developing Environments), guest speaker at the UCSB-CREATE seminar series (hosted by Curtis Roads in Santa Barbara), and as an Artist in Residence, creating a site-specific instrument for the Prelinger Library in San Francisco - playing in 2023 on Sunday afternoons - which emits sounding ephemera, sometimes inducing a synaesthetic experience. He lives in San Francisco with his wife and cat. His music is available on Bandcamp.



***Newark Airport Rock* (1969)**

Stereo

2'15"

A companion piece to *San Francisco Airport Rock* (1996), *Newark Airport Rock* (1969) was composed more than a quarter of a century earlier and is a more striking and sonically rich documentary. *Newark Airport Rock*, already a memory from the distant past, rings more true with answers to the same question recorded at the New Jersey airport. This piece has an atmospheric accompaniment, prepared using a Moog Mark III synthesizer at the Bregman Studio.

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.

## **CECIA Composition** (2019)

Stereo

7'34"

The CECIA team comprises internationally active composers, sound artists and researchers who remotely worked on the project in 2019. The project was organized by ZKM within the framework of the »Interfaces« project with the support of the Creative Europe program of the European Union.

### Composers

- *Panayiotis Kokoras* - [www.panayiotiskokoras.com](http://www.panayiotiskokoras.com)
- *Mariam Gviniashvili* - [www.mariamgviniashvili.com](http://www.mariamgviniashvili.com)
- *Juan Carlos Vasquez* - [www.jcvasquez.com](http://www.jcvasquez.com)
- *Martyna Kosecka* - [www.martynakosecka.com](http://www.martynakosecka.com)
- *Erik Nyström* - [www.eriknystrom.com](http://www.eriknystrom.com)

### Machine learning algorithms

- *Artemi* - *Maria Gioti* - [www.artemigioti.com](http://www.artemigioti.com)

### Project coordinator

- *Kosmas Giannoutakis* - [www.kosmasgiannoutakis.eu](http://www.kosmasgiannoutakis.eu)

**Collaborative Electroacoustic Composition with Intelligent Agents (CECIA)** is an innovative music project that integrates the creative agency of 5 composers and Machine Learning algorithms, leading to the creation of a unique composition of electroacoustic music. The project explores collaborative music creation, harnessing the creativity of electroacoustic music composers and Intelligent Agents through an online platform. The collaborative process was conducted remotely in an iterative fashion, in which the composers anonymously submitted and evaluated sound material/ideas/suggestions. These data were used for the training of the machine learning algorithms, which generated new sonic structures, which in turn were fed back to the composers as suggestive material. The project implements a synergistic framework between humans and algorithms, introducing a novel experimental sound practice for creating electroacoustic music.

## ***Empire*** (2021)

5.1 Channels

8'27"

In 1992, King Crimson frontman Robert Fripp collaborated with British electronic dance duo The Grid (David Ball, Richard Norris) on their classic second album, '456' (1992). Though the recording sessions for those three albums proved successful, several other pieces of music created at the same time were left unreleased. The remaining material was released on 'Leviathan' in 2021.

The album opens with "Empire," which expertly utilizes drones and Fripp's trademark "Frippertronics" soundscapes much more than The Grid's trademark electronic dance sound. It was the looseness and freeform nature of the Fripp recordings that gave them the space to experiment in earnest.

Review excerpt from Aaron Badgley, Immersive Audio Album, and Ben Willmot, Juno Daily

**Robert Fripp** (born 16 May 1946) is a British musician, songwriter, record producer, and author, best known as the guitarist, founder and longest-lasting member of the progressive rock band King Crimson. He has worked extensively as a session musician and collaborator, notably with David Bowie, Blondie, Brian Eno, Peter Gabriel, Daryl Hall, Midge Ure, Talking Heads, and David Sylvian. He also composed the startup sound of Windows Vista operating system, in collaboration with Tucker Martine and Steve Ball. His discography includes contributions to over 700 official releases.

His compositions often feature unusual asymmetric rhythms, influenced by classical and folk traditions. His innovations include a tape delay system known as Frippertronics and new standard tuning.

**The Grid** is an English electronic dance group, consisting of **David Ball** (formerly of Soft Cell) and **Richard Norris**, with guest contributions from other musicians. They are best known for the hits "Swamp Thing", "Texas Cowboys", "Crystal Clear", "Rollercoaster" and "Floatation".



## **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](http://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

**Sunday January 14 7pm**

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