

San Francisco Tape Music Festival Sunday January 7, 2024 7:00pm

[Pierre Schaeffer](#)

Étude aux tourniquets (1948/1971)

1'57" Monophonic

First performances:

Original version: French National Radio, Paris Channel; October 5, 1948

Revised version: Halles Baltard, Paris; February 16, 1971

Étude aux tourniquets [*Whirligig Study*] is the first étude of the 1948 radio premiere, and the second of the 1971 revision; essentially the same piece, the 1971 version has been revised tonally and dynamically.

From the beginning, the percussive material and “record loops” establish the *Whirligig* as a rhythmic percussion piece. Surprisingly, though, there’s actually a tune we can sing; introduced around thirty seconds, this tune is developed as “material” throughout—listen for the accumulation of the plucked string sounds (ukulele?) as we move towards the end. (Today we’d use digital granulation for the job.)

It has been noted that Schaeffer started with the idea of recomposing an unnamed work by organist and composer Gaston Litaize (1909-1991)—but the material and techniques of *musique concrète* soon led in other directions.

[Pierre Schaeffer](#) (1910-1995) is known primarily as the “father of *musique concrète*,” but he was also an writer, pioneer and veteran of radio, and founder and director of many special projects within the French national radio, in particular *Le Service de la Recherche* (The Research Service) which he directed from 1960 to 1975. He was a thinker and researcher whose ideas had applications in audiovisual communication

and, most directly, in music. Although his compositional output was limited, some of the first *musique concrète* studies in 1948 are still as fresh and challenging as when they were produced. The 1948 premiere radio broadcast of Pierre Schaeffer's *Études de Bruits* (Noise Studies) serves now as it did then, as the best introduction to this entirely new musical form.

Pierre Schaeffer's theoretical work, the foundation of which he developed while working at Radiodiffusion Française, was published in 1966; his *Traité des Objets Musicaux*. It remains the seminal treatise of *musique concrète*. His goal and research was to define a "solfege" of the sound universe based on the perception of sound and to question many previous notions about music, listening, perception, timbre, sound, etc. In 1958, within the structure of the French national radio, he formed the *Groupe de Recherches Musicales* (GRM), which continues today. GRM was at first mobilized to conduct group research into its founder's ideas.

Brian Reinbolt

***Bischoff Surface Variations* (2023)**

7'16" Octophonic

For years I have had dinner with my composer friends. I had a dream that I had sent clips of their music through my unintentional garden algorithm. In the dream they were furious but when I related this dream to them they claimed they would be 'honored' to have this done.

The unintentional garden algorithm was first created for a network of raspberry pi's, each with a speaker, that could be spread out through a performance area such as an art gallery. There is a separate main thread which handles the distribution of audio snippets with performance parameters to the pi threads. The main thread is driven off a spec file written in JSON. The spec file is basically then the score.

The San Francisco Tape Music Festival version of the *Bischoff Surface Variations* was created with a multi-threaded python program where each thread, assigned to a speaker, plays the role of an individual raspberry pi. There are 8 threads.

I took my favorite parts from John Bischoff's *surface variations* CD. John gave me permission to do this. There is also a video version of the *Surface Variations* and other audio-video works on my [youtube channel](#).

[Brian Reinbolt](#) was born in Alabama and spent the first 17 years of his life dreaming of his escape. He first attempted this by studying music (piano performance) in Florida and then finally broke free to California where he got an MFA in electronic music at Mills College. He then used newly discovered talents to secure a day job as a computer geek. In the 80s and 90s he produced three CDs of his music and also, more importantly, managed to find true love. At the turn of the Millennium, he started working on various multimedia projects involving electronic circuitry. In an effort to make the projects solidly presentable he taught himself woodworking and is currently creating electronic art devices. He continues to compose both electronic and piano music

[Boyi Bai](#)

***Echoes of National Parks* (2023)**

8'11" Stereo

Echoes of National Parks is a soundscape composition created in 2023. All sound materials used in the composition were recorded by the composer during their participation in the "What Does Your National Park Sound Like" project. The composer visited various national parks in the UK, capturing a wide range of fascinating sounds. The composition includes elements such as flowing streams, bird songs, church bells, trains, and the noises of transportation. Through this piece, the composer aims to

provide listeners with a deeper auditory connection to nature, urging them to appreciate and conserve the unique soundscapes found in national parks.

[Boyi Bai](#) is a composer, music producer, and soundscape researcher. He is pursuing a Ph.D. in Electroacoustic Composition under the guidance of renowned electroacoustic composer Professor Adrian Moore at the University of Sheffield, United Kingdom. His research focuses primarily on soundscape music and soundscape ecology. The main goal is to record and preserve soundscapes from various locations and utilize them as inspirations for music compositions. The aim of the research and resulting music is to raise awareness of soundscapes and environmental conservation and to integrate the concept of soundscapes more deeply into people's lives. Bai Boyi is passionate about exploring intriguing sonic environments, such as forests, wilderness, urban noise, and more. His research is also dedicated to creating sound maps for the places he explores and records, enabling people to experience and understand this fascinating world through their ears.

[João Pedro Oliveira](#)

N'vi'ah (2019)

10'45" Octophonic

N'vi'ah is an Old Testament word meaning prophetess. A prophetess conveys one or more divine messages often in the form of inspired songs. Many times her words are cryptic, requiring interpretation or even translation. This work uses isolated phonemes as musical material. Intelligible words are not articulated, leaving to the listener the imagination of what their contents and meanings could be. *N'vi'ah* was commissioned by the Ibermúsicas Project, and composed at the Human Interaction Laboratory - Diego Portales University in Santiago de Chile. It is dedicated to Federico Schumacher.

[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 Ph.D. in Music at the University of New York at Stony Brook. His music includes opera, orchestral compositions, chamber music, electroacoustic music, and experimental video. He has received over 70 international prizes and awards for his works, including a Guggenheim Fellowship in 2023, the Bourges Magisterium Prize, and the Giga-Hertz Special Award, among others. He has taught at Aveiro University (Portugal) and Federal University of Minas Gerais (Brazil). His publications include several articles in journals and a book on 20th century music theory.

[Thought Gang](#)

Stalin Revisited (2018)

2'02" Stereo

By the time the second season of *Twin Peaks* aired and *Fire Walk With Me* had just begun principal production, Thought Gang had been born. The esoteric jazz side project of David Lynch and Angelo Badalamenti evolved from the seeds of *Twin Peaks'* trademark slow cool jazz and blossomed into more experimental pastures: horizonless vistas of acid-soaked free jazz, laced with spoken word narratives and sprawling noisescapes. Between May of 1992, and continuing throughout 1993, the bulk of the remaining material for the album was recorded in piece, dovetailed into a string of contracted sessions for other Lynch/Badalamenti projects. In the years following, fragments and working versions of Thought Gang material would make appearances in everything from a Lynch-helmed Adidas commercial to scenes in *Hotel Room*, *Mulholland Drive*, *INLAND EMPIRE*, deleted scenes from *Fire Walk With Me* and most expansively utilized in Showtime's third season of *Twin Peaks*. Decades after its creation, the music was finally released in record form in 2018. *Stalin Revisited* is the first track of the *Thought Gang* album.

[Angelo Badalamenti](#) (1937-2022) was an internationally sought-after composer and arranger who wrote the hypnotic theme to *Twin Peaks*, David Lynch's 1990s television drama series, and the music for five Lynch films. He also composed the music for the program *Inside the Actors Studio*, hosted by James Lipton, from 1994 until 2018. Badalamenti composed some of the score for the opening ceremony of the 1992 Summer Olympics in Barcelona. A graduate of the Eastman School of Music and the Manhattan School of Music, Badalamenti received a lifetime achievement award at the 2008 World Soundtrack Awards and ASCAP's Henry Mancini Award in 2011. He won the 1990 Grammy for best instrumental pop performance for *Twin Peaks*, which was, according to the Allmusic website, "dark, cloying and obsessive — and one of the best scores ever written for television."

[David Lynch](#) was born in precisely the kind of small-town American setting so familiar from his films. He spent his childhood being shunted from one state to another as his research scientist father kept getting relocated. He attended the Pennsylvania Academy of Fine Arts in a particularly violent and run-down area of Philadelphia, partially inspiring the cult hit *Eraserhead* (1977) — a film that he worked on obsessively for five years. His visually striking films such as *Blue Velvet* (1986), *Lost Highway* (1997) and *Mulholland Drive* (2001), along with his *Twin Peaks* (1990 & 2017) T.V. series, feature what has now been added to signature Lynch features: vibrant colors, the use of dreams, and montage to connect character thought and multiple emotions into one sequence. Lynch has gained the reputation of one of the foremost auteurs in the film industry, and one of the few living auteurs who continually defies cinematic convention. His films continually represent his ideal that films, representing life, should be complex, and in some cases, inexplicable. Lynch's other artistic endeavors include his work as a musician, encompassing the studio albums *BlueBOB* (2001), *Crazy Clown Time* (2011), and *The Big Dream* (2013) as well as painting and photography.

[Matt Ingalls](#)

Scherzo. Allegro molto (2002/2024)

4'00" Stereo

Originally composed in 2002, the short *Scherzo. Allegro molto* attempts to create highly syncopated rhythm along the lines of instrumental improvised music through the use of fast "cuts" inside a collage form. Primary source materials include: a self-designed Csound opcode that played the computer's entire RAM as audio, a conversation with Scott Rosenberg, radio interviews, and sfSound performing my composition, *fences*. Some of the sounds were recorded by - or with the assistance of - or with equipment borrowed from Joseph Anderson.

Reviled 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 and the San Francisco Tape Music Collective. He received the Deuxième Prix, Lauréats des Puy (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.

[John Gibson](#)

In Summer Rain (2021)

9'20" Octophonic

In Summer Rain explores the sound of a rainstorm, from realistic soundscape to remote transformations. Rilke's poem, "Before Summer Rain," evokes the odd feeling we get when we sense that rain is coming. My piece begins like this, in a typical suburban setting, but soon the downpour rushes us into an imaginary interior world, where harmony colors the rhythm of rainfall, and thunder and lightning take on new forms. The opening gesture — the sound of someone leaving the confines of indoor space to

welcome the sweet summer air — occurred during pandemic isolation, adding another dimension to the meaning of the piece. This is one of a series of my pieces that weaves in and out of natural soundscape, using it to prompt memories and associations while experimenting with its ability to take on harmonic color and animate rhythm. I think of this music as a form of magical realism, and I hope listeners enjoy entering and leaving the make-believe realm. Much of the pitched sound you will hear comes from recordings of rainfall, subjected to precisely tuned filters and a process of spectral analysis and recomposition.

[John Gibson](#) composes electronic music, which he often combines with instrumental soloists or ensembles. He also creates fixed-media audio and audiovisual works that focus on environmental soundscape. His portrait CD, *Traces*, is available on the Innova label, along with other recordings on the Centaur, Everglade, Innova, and SEAMUS labels. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthèse Festival in France, the Brazilian Symposium on Computer Music, the Australasian Computer Music Conference, the New York City Electroacoustic Music Festival, and many ICMC and SEAMUS conferences. Significant awards include a Guggenheim Fellowship, a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, the Paul Jacobs Memorial Fund Commission from the Tanglewood Music Center, and a residency in the south of France from the Camargo Foundation. He was a Mentoring Artist at the Atlantic Center for the Arts in May 2017. Gibson is associate professor of music and director of the Center for Electronic and Computer Music (cecm.indiana.edu) at the Indiana University Jacobs School of Music.

Intermission

Gilles Gobeil

Un cercle hors de l'arbre (2014-2015)

10'30" Stereo

To Flo Menezes

Inspired freely by the film *La Jetée* (1962) by Chris Marker (1921-2012). *Un cercle hors de l'arbre* was realized in the studios of PANaroma in Sao Paulo (Brazil) in September and October 2014. Thanks to the Canadian Council for the Arts (CCA) for their Support. *Un cercle hors de l'arbre* was awarded the First Prize at the Concorso Internazionale de Composizione Città di Udine (Italy, 2023); the First Prize ex æquo Category C (50 years and older) at the 12th biennial acousmatic composition competition Métamorphoses (Belgium, 2022) and the Second Prize at the 8th Destellos Electroacoustic Composition Competition (Argentina, 2015).

Since 1985 [Gilles Gobeil](#) has concentrated on the creation of acousmatic and mixed works. His compositions approach what is known as "cinéma pour l'oreille" (cinema for the ear); many of them are inspired by literary works and seek to "visualize" them through the medium of sound. Winner of numerous prizes in Canada and abroad, Gobeil has been Composer-in-Residence at The Banff Centre, Bourges, EMS Stockholm, GRM, Hochschule Franz Liszt, PANorama, ZKM and was Guest Composer of the DAAD's Artists-in-Berlin Programme in 2008. He is a member of the Canadian Music Center and co-founder of Réseaux, dedicated to the production of Media Art events.

Maggi Payne

Aires 2020 (2020)

10'17" Stereo

Aires 2020 was composed during the COVID-19 pandemic in the months of November and December, well after the start of the pandemic and during a prolonged stay at

home order. The sole sound source is the Aries analog modular synthesizer that she built from a kit around 1976-77. A Lexicon PCM 80 digital signal processor occasionally contributed to the sonic palette. Commissioned by KRAAK, Brussels.

[Maggi Payne](#) primarily composes electronic and electroacoustic music. She is a recording engineer/editor, archivist, and historical remastering engineer. She is the recipient of several awards from the National Endowment for the Arts and Bourges, and received an honorary mention from Prix Ars Electronica for her video work, *Apparent Horizon*. Recent commissions include KRAAK, Belgium (2020); Berkeley Arts Commission for a three month outdoor installation (*Immersion, Bay Area Soundscape*); Francisco Lopez, for the Reina Sofía National Museum of Contemporary Art, Madrid (*Through Space and Time*); Jacqueline Gordon, for The Lab (*BAM*); Seth Horvitz for the Air Texture label (*In the Night Sky*); Steven Miller for his CD boxed set (*Beyond*); and the compilation, “In Celebration Of The 50th Anniversary Of The University Of Illinois Experimental Music Studios (1958-2008)” (*Electric Ice*).

[Adam Stanović](#)

Unto the Sea (2022)

8'56" Octophonic

To Linda Stansbie

In the weeks prior to her death, my mother longed to see the sea one last time. By that stage, however, it was already too late — she was bedbound, riddled with cancer, and unable to move. In the hope that it would bring her some comfort, I played her some of the recordings that I had made (years ago) of waves crashing on the beach, seagulls squawking, boats in the harbour, and the distant sounds of coastal life. She lay for hours... listening... drifting in and out of sleep... In lucid moments, she told me that she found the recordings peaceful. But she was not at peace. I'm sure of that. The recordings heard in this piece are the same ones that I played during those weeks. I

cannot know how my mother really felt, but I couldn't listen without hearing terror, agony, and fear. In this piece, I try to paint that contrasting sense of serenity and suffering that the recordings invoked. Unlike my other works, which generally aim to invoke colour and vibrancy, this is cast in black and white – a clashing of extremes, that couldn't be further apart, reconciled in a moment that speaks, to me, of life or death.

[Adam Stanović](#) composes contemporary electronic music, also known as electroacoustic music. his works have been performed in over 500 festivals and concerts around the world, including many solo concerts of his own music, and received awards, residencies, and mentions at numerous composition competitions, including: Bourges (France); Métamorphoses (Belgium); Destellos (Argentina); Contemporanea (Italy); SYNC (Russia); Música Viva (Portugal); Musica Nova (Czech Republic); Ars Electronica Forum Wallis (Switzerland); Klingler ElectroAcoustic Residency (KEAR, USA); MusicAcoustica (China); Prix Russolo (France); and Red Jasper Award (USA). Adam is currently the Programme Director for Sound and Music at the University of the Arts, London.

[Iannis Xenakis](#) *Concret PH* (1958)

2'49" Stereo

In 1956 Monsieur Kalff, a director of Royal Philips Electronics, asked the celebrated architect Le Corbusier to design and create the “Philips Pavilion” for the 1958 Brussels World's Fair. Edgard Varèse was commissioned to create *Poème Électronique*: an eight-minute work on 3-track tape to be played back on 450 loudspeakers spread throughout the structure. Le Corbusier's *protégé* designer Iannis Xenakis was the principal coordinator of the project over the two years of its realization, creating the exterior design, going over details with engineers, and coordinating the artistic team. His exterior design was that of a three-pronged tent, constructed with hyperbolic

paraboloid shapes like those he used in his composition *Metastaseis*. The interior display design consisted of colored lights, a female figure, an abstract sculpture made of metal tubes, and projected images.

Le Corbusier wanted something akin to popular songs for transition music while participants entered the space. Xenakis would have nothing of it, telling Le Corbusier at a meeting with Philips that he should simply hire a balladeer if that was the sort of music he wanted. Xenakis ultimately created a piece based on noise and rhythm, matching the main music Varèse was creating. *Concret PH* is a tape piece based on the sound of burning charcoal, the title derived from *musique concrète* and the hyperbolic paraboloid (paraboloid hyperbolique) used in his design of the Philips Pavilion.

[Iannis Xenakis](#) (1922-2001) was a Greek modernist composer, musical theoretician, and architect. He participated in the Greek Resistance during World War II, and suffered from a severe face wound from a British army shell which resulted in the loss of eyesight in one eye. Escaping a death sentence, he fled under a false passport to France in 1947. In Paris he became a member of Le Corbusier's architectural team, producing his first musical work, *Metastaseis*, only in 1954. This, with its divided strings and mass effects, had an enormous influence. Ensuing works found mathematical and computer means to handle large numbers of events, drawing on Gaussian distribution, Markovian chains and game theory. His other interests included electronic music, ancient Greek drama, and instrumental virtuosity.

[Francis Dhomont](#)

Somme Toute (2022)

14'30" Octophonic

To Anette Vande Gorne

Looking/listening to a journey of more than fifty years and more than ninety opuses. Reminder, nostalgic assessment, synthesis, outcome perhaps. This free abstraction, introduced by my last choices of writing, is the testimony of a long journey over the successive discoveries that constitute my contribution to the rich acousmatic repertoire. This is why it alludes to eighteen of my milestone works, temporal testimonies that could summarize the evolution of my thought and my language.

French and Canadian composer [Francis Dhomont](#) was born in Paris, 1926. Convinced of the originality of acousmatic art, his production is, since 1960, exclusively made of tape works. During 26 years, he shared his activity between France and Quebec. Doc Honoris causa at University of Montreal where he was teaching Electroacoustic Composition from 1980 to 1996. 1997, a guest of the Deutscher Akademischer Austauschdienst (DAAD) Berlin. Grand Prix GigaHetz 2013, Quartz Music Awards 2012. Prix "Ars electronica 1992", Prize of the SACEM (France) 2007. "Magisterium" Bourges 1988. The Conseil des arts et des lettres du Québec has awarded him a prestigious career grant. Many works selected for the "World Music Days", and ICMC. He is a Founding Member (1986) and Honorary Member (1989) of the Canadian Electroacoustic Community (CEC). President of the collective « Les Acousmonautes » in Marseille (France) and "Ehrenpatron" (honour patron) of the organization Klang Projekte Weimar (Germany). He is now living in Avignon, France, focuses on composition and theory.



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