

THE SAN FRANCISCO TAPE MUSIC FESTIVAL 2016



PROGRAM 1

THE SAN FRANCISCO TAPE MUSIC FESTIVAL
is presented by the
San Francisco Tape Music Collective
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THANK YOU

Charles Kremenak, Hadley McCarroll

THE SAN FRANCISCO TAPE MUSIC COLLECTIVE is:
Joseph Anderson, Thom Blum, Cliff Caruthers,
Matt Ingalls, Kent Jolly, and Maggi Payne

FRIDAY JANUARY 8 2016 8PM
GRAND THEATER

PROGRAM 1

Un son de voix grave (1857) Édouard-Léon Scott de Martinville

Black Ice (2014) Maggi Payne

Collage 2.1 (2015) Matt Ingalls

Mpingo (2003) Joseph Anderson

interval

*Metropolitan Elevated Railroad
from 40 feet away* (1878) Thomas Edison

Two Fragments from Apocalypse (1961) Tod Dockstader

ellipses (2015) Adam Hirsch

Soundlines:after Ingold (2014) Timothy Cooper & Samuel Tongue

Turenas (1972) John Chowning

Himlen Var (2015) Sam Salem

ÉDOUARD-LÉON SCOTT DE MARTINVILLE

Un son de voix grave (The sound of a deep voice) (1857 :: 0:15 :: mono)

ÉDOUARD-LÉON SCOTT DE MARTINVILLE (1817-1879) was a French printer and bookseller who lived in Paris. He invented the earliest known sound recording device, the phonograph, which was patented in France on 25 March 1857. From 1854 he became fascinated with a mechanical means of transcribing vocal sounds. While proofreading some engravings for a physics textbook he came across drawings of auditory anatomy, and sought to mimic their use in a mechanical device. This device, dubbed the phonograph, collected sound using a horn attached to a membrane which vibrated a stiff bristle. An image was then inscribed on a lampblack-coated, hand-cranked cylinder. Scott built several devices with the help of acoustic instrument maker Rudolph Koenig. Unlike Edison's later invention of 1877, the phonograph only created visual images of the sound and did not have the ability to play back its recordings. Scott de Martinville's device was used only for scientific investigations of sound waves, and his recordings lay tantalizingly dormant in France's patent office and at Académie des Sciences.

In 2008 researchers at First Sounds (firstsounds.org) began releasing digitized realizations of these phonograph recordings, using the Lawrence Berkeley National Laboratory's virtual stylus technology and an alternate playback method devised by First Sounds cofounder Patrick Feaster, using software designed to handle optical film soundtrack formats. Phonograph recordings, never intended to be played back, were revealed for the first time, pushing back the era of recorded sound by a generation. These primitive echoes, captured more than 150 years ago, give us a powerful reminder of the wonder of recorded sound.

Un son de voix grave is a phonogram of a deep voice held in proximity to the recording membrane. Two secondary vibrations are produced during the principal vibration. The inscription suggests that the vocal sounds represented in this phonogram were produced nearer the membrane than usual. The notation by Lissajous shows that Scott considered this phonogram a good example of the documentation of timbre.

MAGGI PAYNE

Black Ice (2014 :: 10:00 :: four channels)

Although I've used bits and pieces of sounds I created using the Moog III P synthesizer in recent works, in mid-December, 2014 I spent several hours capturing sounds I created on the Moog to make an entire work. It's fascinating to me just how flexible that instrument is and how radically one's approach to the instrument changes over time. I subsequently built the work in Pro Tools.

Black Ice is an exploration of space and time, and especially of depth and height. Layers frequently shift, as demonstrated in the beginning where crackling is so present—almost seeming to emanate from the listener. The underlay provides a distanced atmosphere, a nebula, that moves towards, through, then past the listener, passing through the crackles while modifying their molecular structure and turning them to mist as they slowly recede. The sound is almost tactile, visible, tangible, immersing the listener, so that they experience the sound from the inside out.

All of the sounds are generated by the Moog. Most are raw; some are further actively eq'd to provide a further dynamic quality to the work.

MAGGI PAYNE composes music for concert presentation, video, and dance, and is a video artist, photographer, recording engineer, flutist, and Co-Director of the Center for Contemporary Music at Mills College, in the San Francisco Bay Area, where she teaches composition, electronic music, and recording engineering. Her works have been presented in the Americas, Europe, Japan, and Australasia. She received Composer's Grants and an Interdisciplinary Arts Grant from the National Endowment for the Arts; video grants from the Mellon Foundation and the Western States Regional Media Arts Fellowships Program; and honorary mentions from Concours International de Musique et d'Art Sonore Electroacoustiques de Bourges and Prix Ars Electronica. Her works appear on Innova, Lovely Music, Starkland, Asphodel, New World (CRI), Root Strata, Centaur, Ubuibi, MMC, Digital Narcis, Music and Arts, Frog Peak, and/OAR, Capstone, and Mills College labels.

MATT INGALLS

Collage 2.1 (2015 :: 7:38 :: stereo)

Collage contains recycled material from a number of my other tape pieces. As in many of the original pieces (which include recordings from even older electronic and acoustic compositions), this work tries to import the rhythmic energy of improvised and noise music into an acousmatic context.

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 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.

JOSEPH ANDERSON

Mpingo (2003 :: 23:30 :: ambisonics)

Mpingo is the second of three works comprising a cycle titled *Epiphany Sequence*. While the three works are very much concerned with musical textures and gestures, they are also quite taken with turning out and hearing the inside of musical sounds. Much of the musical material is often merely a revoicing horizontally, in time, or vertically, in frequency, of these 'insides.' -JA

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*Mpingo*

*At home I used to play, and the birds always used to whistle with me.  
I would stop what I was working on and play with the birds. . . .*

—Eric Dolphy

*Mpingo*, African Blackwood—names the dark wood of piccolos and clarinets.

That obscure shade is *Temps*, with all its sorrows and weariness.

Then, there is the awakening of birds, a blackbird or nightingale improvises. And in fleeting moments, wind rushes through reeds—light, colours filtered through air . . .

. . . with advancing deserts, quantities decline. . . .

The *Epiphany Sequence* is published in UHJ stereo by Sargasso Records, London.

Bass Clarinet: Matt Ingalls (Oakland, CA, USA)

Mastering: Dominique Bassal (Montréal, Canada)

HOA Mix: Trond Lossius (Bergen, Norway)

JOSEPH ANDERSON is a composer with a particular interest in the development of a spatio-musical practice of sound composition and performance. This work is focused on acousmatic music created through self-authored tools and signal processing algorithms. He is the lead author of the Ambisonic Toolkit which brings many of these advanced spatial techniques to a wider audience of artists and composers. He is a former member of the Birmingham ElectroAcoustic Sound Theatre (BEAST) and a founding member of the San Francisco Tape Music Collective. Recognitions for his compositional efforts have included the "Grand Prix" from the 1997 Bourges Electroacoustic Music Competition for *Change's Music*. Having been employed in a wide variety of contexts, Anderson has experience in both industry and academia, working as a DSP engineer in Silicon Valley at Analog Devices and is currently in a research role at DXARTS, University of Washington, Seattle. Anderson has studied Computer Music with Russell Pinkston at the University of Texas, and completed his postgraduate work (MMus, PhD) with Jonty Harrison at the University of Birmingham.

THOMAS EDISON

*Metropolitan Elevated Railroad from 40 feet away* (1878 :: 0:39 :: mono)

Upon his commission in 1878 to study the objectionable sounds emanating from the Metropolitan Elevated Railroad (MERR) in Manhattan, Edison tasked Charles Batchelor to retrofit a phonograph to trace waves on lampblacked paper which could be visually examined. He told the *New York Herald* that "the principle [of the phonograph] is the invention of Leon Scott, of France.... By the additions which I have attached for this purpose we are enabled not only to record all the sounds but to analyze each particular sound and tell the working condition of every section of a railroad." Nineteen MERR recordings survive at the Thomas Edison National Historical Park in New Jersey. These were the first phonautograms that First Sounds helped to preserve, and they were the first that David Giovannoni and Earl Cornell educated (December 2007). The procedures developed by Giovannoni and Cornell to make Edison's phonautograms audible laid the groundwork for their rapid education of Édouard-Léon Scott de Martinville's "Au Clair de la Lune" in March of 2008.

ADAM HIRSCH

*ellipses* (2015 :: 8:06 :: four channels)

*ellipses* is a four-channel soundscape inspired by the sounds of cicadas. It begins with an unedited field recording I took at night of cicadas in the Blue Ridge Mountains outside of Asheville, NC. The piece then dissolves into a purely synthetic world—one that imagines how these sounds might move and transform in our memories and dreams, and how their perceived movement through the air can transfigure the spaces we walk through every day. Sound sources include mixer feedback, Buchla 100 and Moog IIP synthesizers, low-frequency pulses programmed in Max/MSP, my own breathing, and convolved combinations.

ADAM HIRSCH is a composer, songwriter, improviser, and sound artist based in Oakland, CA. He makes music with saxophones, computers, guitars, electronics, his voice, movement, pen, and paper, among other things. His work ranges from electroacoustic chamber music and free improvisation to multimedia installation and experimental songwriting. He believes in music as a mode of healing, an act of subversion, a site of emotional resonance, and a means to finding a sense of place in the world. At the moment much of his work engages with relationships between resonance, timbre, and memory. Adam's music has been featured at festivals in the US and Europe such as Amsterdam SOTU Festival, The Denver Underground Music Showcase, and CMJ Music Marathon, and in publications such as *Stereogum*, *Daytrotter*, *Impose Magazine*, *Portals Music*, *Stadiums & Shrines*, and *Gonzo Circus*. His mentors and teachers have included Fred Frith, Maggi Payne, Roscoe Mitchell, Peter Swendsen, and Pauline Oliveros. Adam has lived and made sound in Los Angeles, Northeast Ohio, Amsterdam, and Oakland, where he's currently an MFA student in Electronic Music & Recording Media at Mills College, and organizes the Signal Flow Festival and the Lucky Cloud Music Series.

TOD DOCKSTADER

*Two Fragments from Apocalypse* (1961 :: 6:23 :: stereo)

*Two Fragments from Apocalypse*, like the *Two Moons of Quatermass*, were 'thrown out' from the main work as it cooled and contracted (over a period of months of editing the mixes). Most 'outs' end up on the floor, in ankle-deep snarls of tape, and, at the end of the day, are gathered to The Lord (in a wastebasket). But, sometimes, whole blocks have to come out, because, though they're good, they're hurting the forward motion of the piece: they're digressions (I digress a lot, because I push in a lot of directions when I'm making a piece - of music or of writing). But, in these cases, I save them, and after the main work is complete, go back and see if they can stand alone as pieces, themselves. So I hack away at them, and sometimes they just vanish: the razor blade reduces them into nothing - which tells me they weren't pieces in the first place. These two held up under the blade. — TD

TOD DOCKSTADER (1932 - 2015) was born in Saint Paul, Minnesota. He studied painting and film at the University of Minnesota, before moving to Hollywood in 1955 to become an apprentice film editor. He began working as a sound engineer in 1958, and apprenticed at Gotham Recording Studios, where he first started composing. Around this time he also worked for Terrytoons alongside Gene Deitch. From 1961 to 1962, Deitch directed thirteen new *Tom and Jerry* shorts, Dockstader was responsible for creating the unusual, heavily-reverberated sound effects heard throughout them; he also wrote the shorts *Mouse into Space* and *Landing Stripling*.

Dockstader's first record, *Eight Electronic Pieces*, was released in 1960, and was later used as the soundtrack to Federico Fellini's *Fellini Satyricon* (1969). He continued to create music throughout the first half of that decade, working principally with tape manipulation effects. In 1966 Owl Records released four albums of his work from this period including what many consider to be Dockstader's masterpiece, *Quatermass*. He achieved modest recognition and radio play alongside the likes of Karlheinz Stockhausen, Edgard Varèse, and John Cage.

In 1961 he applied to use the facilities at the Columbia-Princeton Electronic Music Center and was denied access by Vladimir Ussachevsky. Ussachevsky's official reason was the "overstrained" scheduling of the studios, although many suspect that Dockstader's lack of academic training was a factor in the decision. After leaving Gotham Recording Studios in the late 1960s he formed the audio-visual service Westport Communications Group, along with business partner, and former Gotham executive, Fred Hertz. The company focused on corporate clients, producing award-winning educational films for the *American Heritage* series.

Dockstader was also a prolific writer, with several articles published by *Electronic Music Review* and *The Musical Quarterly*. In the early 1990s, Starkland re-released most of the content of Dockstader's out-of-print



Owl records, along with previously unreleased material. The two CDs brought new, significant acclaim to the composer. *The Washington Post* called Dockstader "a highly imaginative pioneer," and *The Wire* concluded, "The obsessive care with which Starkland has compiled these extraordinary recordings should ensure that Dockstader will be remembered as the innovative, visionary figure he undoubtedly was." Reinvigorated, Dockstader returned to music at the start of the 21st century, adopting digital technologies. New CDs appeared from Sub Rosa and ReR Megacorp. Work on a documentary about his life, *Unlocking Dockstader*, was begun in 2011, however lack of funding has stalled the project. He died in Arlington, Massachusetts, on February 27, 2015, at the age of 82.

TIMOTHY COOPER & SAMUEL TONGUE

*Soundlines: after Ingold* (2014 :: 7:19 :: three channels)

*"...thus it is that the writer of today is no longer scribe but wordsmith, an author whose verbal assemblies are committed to paper by way of mechanical processes that bypass the work of the hand. In typing and printing, the intimate link between manual gesture and the inscriptive trace is broken. The author conveys feeling by his choice of words, not by the expressiveness of his lines."*

TIMOTHY COOPER is a composer and performer of electroacoustic music. He currently lectures in music technology and sound recording at the Royal Conservatoire of Scotland and creative music technology at Edinburgh College. He also works with Edit-Point, Scotland's only regularly performing group dedicated to electroacoustic music. Tim has recently started a practice-based PhD exploring composing and recording mixed-media music. Recent projects include composing works with poet Samuel Tongue, composing a new tuba and electronics work with Danielle Price and collaborating with writer Laura Bissell.

SAMUEL TONGUE has published poems in numerous anthologies and magazines including *Magma*, *Gutter* and *The List*. He won the Callan Gordon Award as part of the Scottish Book Trust's New Writers Awards (2013/14) and co-edits *fourfold*. His previous collaborations include work with visual artists, cosmologists, and particle physicists. Recently he was invited to participate in a workshop linked to Writing into Art, a Strathclyde University conference on ekphrasis, considering the many ways in which works of art become texts. He has worked with a screen-printer/textile artist from Edinburgh Printmakers in a large project of collaboration linked also with the Scottish Poetry Library; he also participated in the Glasgow Jazz Festival as a St Mungo's Mirrorball poet-in-residence. A poem entitled *Rules of the Game* will be featured in the 2014 Commonwealth Games celebrations. Sam is poetry editor at the *Glasgow Review of Books*.

JOHN CHOWNING

*Turenas* (1972 :: 10:06 :: four channels)

*Turenas* was the first widely presented composition to make exclusive use of frequency modulation synthesis, discovered by John Chowning in 1967. It also makes use of a technique for creating the illusion of sounds in motion through a quadraphonic sound space. Leland Smith's program Score was used to create the input data for the spatial and synthesis algorithms. In 1978 *Turenas* was regenerated on a real-time digital synthesizer designed by Peter Samson (the Samson Box), and in 2009 Bill Schottstaedt (CCRMA) created a software emulation of the Samson Box that allowed *Turenas* to be recomputed to meet current audio standards. Present at the premiere of *Turenas* in Dinkelspiel Auditorium, Stanford University on April 28, 1972, were Martin Bresnick, Andrew Imbrie, György Ligeti, Loren Rush, Leland Smith and Ivan Tcherepnin, who wrote the following notes in 1973 for a concert at Harvard University:

This computer generated tape composition makes extensive use of two major developments in computer music pioneered and developed by John Chowning, working at Stanford's Artificial Intelligence Lab. The first involves the synthesis of moving sound sources in a 360-degree sound space, which takes into account the effects of the Doppler shift. The second was a breakthrough in the synthesis of "natural" (as well as almost "supernatural") timbres in a simple but elegant way, using accurately controlled frequency modulation. This is the technical background, but the piece is not about that background.

The title "*Turenas*" is an anagram of "Natures", evoking the way sounds "tour" through the space, transparent and pure, produced by the most technologically sophisticated means yet tending to sound perfectly natural, as if a dream could come true.

JOHN MACLEOD CHOWNING was born in Salem, New Jersey in 1934. Following military service and studies at Wittenberg University, he studied composition in Paris for three years with Nadia Boulanger. In 1964, with the help of Max Mathews, then at Bell Telephone Laboratories, and David Poole of Stanford, he set up a computer music program using the computer system of Stanford University's Artificial Intelligence Laboratory. Beginning the same year he began the research leading to the first generalized sound spatialization algorithm implemented in a quad format in 1968. He received the doctorate in composition from Stanford University in 1966, where he studied with Leland Smith. In November 1967 he discovered frequency modulation (FM) synthesis. Following more than ten years of development, FM synthesis was licensed by Stanford University to Yamaha Corporation and became the most successful synthesis engine in the history of electronic instruments. His four early pieces, *Sabelithe* (1971), *Turenas* (1972), *Stria* (1977) and *Phoné* (1981), make use of his spatialization and FM synthesis algorithms in uniquely different ways. After more than twenty years of hearing problems, Chowning was able to compose again in 2004, when he began work on *Voices* (v.1 2005, v.3 2011) for solo soprano and interactive computer. He taught computer-sound

synthesis and composition at Stanford University's Department of Music and was the director of the Center for Computer Research in Music and Acoustics (CCRMA) until his retirement in 1996.

SAM SALEM

*Himlen Var* (2015 :: 10:37 :: twelve channels)

*Himlen Var* was created with the assistance of EMS Elektronmusikstudion in Stockholm and was composed during three residency periods in the EMS studios between 2013 and 2015. The piece explores the interior sound worlds of the Buchla and Serge modular synthesizers housed at EMS, in combination with the exterior sounds of Stockholm and the outer Stockholm Archipelago. Premiered at Audiorama on March 28th 2015, *Himlen Var* is a meditation on the open skies and waters of Stockholm, in all their darkness and shimmering light.

SAM SALEM'S work is focussed upon the sounds of urban environments: each of his pieces focuses upon a specific geographical location. His music aspires to illuminate and explore the hidden musicality and beauty of his geographical subjects, as well as his own relationship to his environment as both a source of inspiration and musical material. He has also been nominated and awarded in a number of international composition competitions, including: Prix Palma Ars Electronic (Honorable Mention), Concours Luc Ferrari (2012, Winner), Luigi Russolo Competition (2012, Audience Award), *Metamorphoses* (2012, Nomination) and 11th Musica Viva Composition Competition (2010, First Prize ex-aequo). Sam is co-director of the Distractfold Ensemble, and currently teaches at Canterbury Christ Church University in Canterbury, England.

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