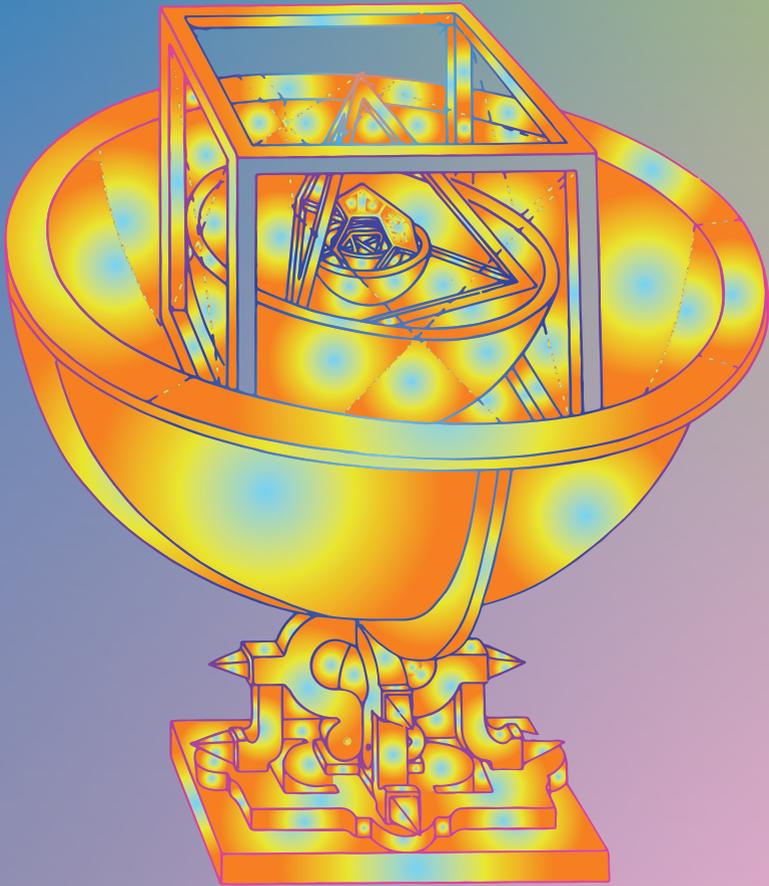


Things



A Field In Stirchley Part 4

Wednesday April 10th 2019

For the 4th Field
in Stirchley we
take a detour
into recordings of
things: inanimate
objects, buildings,
structures, unusual
instruments,
materials and
the hardware of
recording itself.

Front Room

7.00

MATERIALS: Paper ; VEHICLES: Car Interior;
MATERIALS: Wood

8.00

Emmenhausen - Geröllgeräte

8.30

Perron 58 - Steffan de Turck/StaplerFahrer

9.00

The Things Objects Can Tell us About Ourselves - David Velez

Back Room

6.30

Music on a Long Thin Wire - Alvin Lucier

8.10

Fences & Walls, Pendle - Rebecca Lee

8.20

The Path of the Wind - Eisuke Yanagisawa

9.00

Forms of Paper - Steve Roden

10.00

Disintegration Loops - William Basinski

Gallery Space

7.00

Iron skeletons - Jan Ryhalsky
Stops - Alice Gale-Feeny

7.30

Performance: Opera With Objects - Alvin Lucier
Playback of Performance: Opera With Objects 2

8.00

Beirut Story - Justin Bennett
Stops - Alice Gale-Feeny

8.30

Opera With Objects 3

8.40

Domestic Follies - Leah Lovett
Etudes - Pierre Schaeffer
Stops - Alice Gale-Feeny

9.10

Opera With Objects 4

9.20

Stops - Alice Gale-Feeny
Opera with Objects 5, 6, 7, 8, 9...

Garden

7.00

Field Recordings of Fridges -Various

8.00

Static Cinema - Marc Vernon

9.00

Worn Tape - Masayuki Imanishi

Toilet

7.00

Annea Lockwood - Early Works (1967- 1982)

9.00

Field Recordings of Fridges - Various

Information

Perron 58
Steffan de Turck/ StaplerFahrer, 2011

The tracks on this album represent an ode to the building called Perron 58 which housed my studio and where the music and arts collective Vatican Analog (of which I'm part) hosted its concerts. In former times it housed a publishing plant but I got to know it as a playground for many musical projects. Eventually we got evicted and this is my goodbye.

3 CHAIRS (NO FIRE) This is a short ballet of three chairs, a handful of marbles and one fire extinguisher executed in the biggest hall of Perron 58. It makes full use of the spacious environment and its fabulous reverb. Three chairs explore every spot and corner of the room's floor with the rest eventually joining in.

TRAVELING LIGHTS Can a fluorescent tube emit sound? That depends on how its acoustic qualities is recorded. A light bulb releases this encapsulated sonic beauty as it shatters upon a cold stone-tiled floor. An emergency exit is an entrance towards the sun. Each room in this building has its own little story to tell.

THE MATHEMATICS OF NECESSITY Much was abandoned and left behind in these rooms. This piece celebrates their individual properties and creates an unlikely orchestra of car wheels, a chandelier, a turntable, a printer and other members.

THE AIR NEXT DOOR The room opposite my studio housed the air ventilation unit of the building: a growling monster laboring to keep tenant spirits high. This track honors its role in a multi-layered effect.

OUTDOOR This is the odd one out here. I handed over a selection of the original field recordings to my friend Miguel A. Garcia, who processed these recordings into 8 new tracks. I then mixed Miguel's reconstructions into one new song that completes this album.

<https://staplerfahrer.bandcamp.com/album/perron-58>

The Things Objects Can Tell Us About Ourselves

David Velez, 2018, Flaming Pines

"To destroy objects has always been important in my work as a way to transform matter through very emotional and redeeming actions. The beauty of a broken object is only comparable with the beauty of the sounds product of this destruction." David Veléz .

This album is centred on Velez's teaching of foley, the art of sound design for film, and in particular the suggestion of fictions through the destruction of objects. It is an album made from Veléz performances with objects and aims to convey catastrophic ambiances with destructive aftermaths. Thanks to: Kate Carr and Monty Adkins.

David Vélez is a Colombian artist working primarily with sound in lines such as composition, performance, installation, sculpture and video. In David's work, the cultural, social, economical and environmental context in which he works is the main conceptual and formal source for his pieces. Coming from a field recordings background, David is very interested in the aesthetic action of listening to everyday sounds and in working with found everyday objects.

Emmenhausen

Geröllgeräte, Self-released, 2012

Geröllgeräte explore the sound of stones. Recorded in the Emmenhausen quarry in August 2012.

<https://gerollgerate.bandcamp.com/album/emmenhausen>

MATERIALS: Paper ; **VEHICLES:** Car Interior; **MATERIALS:** Wood
LSWR, 2017-18

LSWR provide sound packs of samples and foley for use in music, sound effects and film. They have produced a number of these themed albums, three of which we include tonight.

<http://www.lswrsounds.com/soundpacks.html>

Music on a Long Thin Wire

Alvin Lucier, Recording: 1980, Lovely Music

"Music On A Long Thin Wire" is a sound and installation piece conceived in 1977 and repeatedly staged thereafter. A single piano wire (originally three- to four-foot-long, then lengthened over the course of other performances) is stretched between bridges at either end. Both ends of the wire are connected to an amplifier, driving the wire with a sine wave oscillator. A horseshoe magnet is placed around the wire. When the wire is electrified, its current interacts with the magnetic field and the vibrations are picked up by microphones connected to the bridges. The resulting sound is controlled by a performer who control the sine wave oscillator inducing sonic phenomena as "nodal shifts, echo trains, noisy overdrivings".

The composer explains that this piece was born out of "an interest in the poetry of what we used to think of as science." "I always thought" (he further states) "that the world was divided into two kinds of people, poets and practical people, and that while the practical people ran the world, poets had visions about it.... Now I realize that there is no difference between science and art."

Fences & Walls

Rebecca Lee, 2018

These are a collection of contact mic recordings made on barbed wire fences and

Path of the Wind

Eisuke Yanagisawa, Gruenrekorder, 2018

The Aeolian Harp (also called Wind Harp) is a string instrument that is played by natural wind. It sounds like layered feedback or drones with rich harmonic textures that will change continuously according to the wind direction, strength and consistency. One day, I bought the materials at the local DIY store and built a small Aeolian Harp. I brought the harp outside on windy days, but it made no sound at all. Through trial and error, by altering the string materials, tension, and the angle against the wind, it finally produced a sound. The harp resonates with the surrounding environment, changing from place to place. I put two lavalier microphones into each of its two holes to clearly record the tiny resonant sounds, without too much wind interference. What is intriguing to me is that the recording will inevitably include environmental sounds from near and far which are condensed and slightly modulated by the harp. In a way, I use the harp as a kind of transducer as well as sounding body to interact with the environment through the forces of the wind. The recordings themselves are ecological, meteorological and geomorphological observations at a certain time and place.

http://www.gruenrekorder.de/?page_id=16674

Forms of Paper

Steve Roden, LINE, 2011

Forms of Paper was created for the "Art in the Libraries Exhibition" and installed in the Frank Gehry designed Hollywood Branch of the Los Angeles Public Library in August, the work was created with the quiet space of the library as a major consideration, amplified at a very low volume level. All of the sounds in the composition are the sounds of book pages being handled. This cd version has been expanded and re-worked into a one hour composition. Roden says of the CD "I imagine the work as something of a folded piece of white paper sculpture; where shadows, folds, and light enable one to see not only the white of the paper, but a full spectrum of grays as well."

<https://lineimprint.bandcamp.com/album/forms-of-paper-remastered>

Disintegration Loops

William Basinski, 2001

"The Disintegration Loops arrived with a story that was beautiful and heartbreaking in its own right. It's been repeated so many times that Basinski himself has grown weary of telling it: in the 1980s, he constructed a series of tape loops consisting of processed snatches of music captured from an easy listening station. When going through his archives in 2001, he decided to digitize the decades-old loops to preserve them. He started a loop on his digital recorder and left it running, and when he returned a short while later, he noticed that the tape was gradually crumbling as it played. The fine coating of magnetized metal was slivering off, and the music was decaying slightly with each pass through the spindle. Astonished, Basinski repeated the process with other loops and obtained similar results.

Shortly after Basinski digitized his loops came the September 11 attacks. From the roof of his space in Brooklyn, he put a video camera on a tripod and captured the final hour of daylight on that day, pointing the camera at a smoldering lower Manhattan. On September 12, he cued the first of his newly created sound pieces and listened to it while watching the footage. The impossibly melancholy music, the gradual fade, and the images of ruin: the project suddenly had a sense of purpose. It would become an elegy for that day." (Mark Richardson, Pitchfork, 2012)

Iron skeletons Jan Ryhalsky, LOM, 2015

This album was recorded in an old, partially abandoned cement factory close to the borders of Russia and China. Its skeletal metal structures are rich in haunting low-frequency (over)tones, Jan's highly sensitive geophones (devices used for seismic recording) allow us to hear the earth-shaking sonic worlds of these ghostly locations.

Jan Ryhalsky was born and lives in the far east of Russia. He began to record sounds in 2010, and quickly dove deep into recording theory. The main focus of his research is sounds with low intensity, often beyond the threshold of human hearing.

<https://zvukolom.bandcamp.com/album/iron-skeletons>

Opera with Objects³ Alvin Lucier, 1997

"The idea is to explore the resonant properties of various ordinary objects and one way I do this is to take two pencils."

Lucier wrote OPERA WITH OBJECTS for his student class. The piece is a simple exercise in learning about the acoustical properties of various objects ("Your task is to make vivid for listeners the natural amplification inherent in physical things"), but Lucier's decisions as to how the piece should be performed make this exercise a Grand Opera. The performer stands behind a table with an arrangement of various objects of a more or less ordinary nature. A matchbox, an empty can, a candy jar... Rather than tapping the objects directly, the performer starts tapping one pencil against the other in a regular way, creating a rather dry sound. When the tip of the tapped pencil touches the surface of an object, the object amplifies the sound of the pencils. By moving the tip of the pencil along the surface, this sound can be altered. Once an object is explored, the performer moves on to the next (without stopping to tap), eventually with a slightly different speed or dynamics.

Here we multiply the performance, initially by turning it into a group piece and then by using one of Alvin Lucier's best known techniques (used in 'I am Sitting in a Room' (1969)). We will play a recording of the piece into the room periodically through the night, playing recordings of the recordings, hopefully erasing the original object resonances and articulating the resonance of the room itself but also picking up added noise along the way.

Beirut Story Justin Bennett, Spore, 2004

Beirut Story was made in an empty apartment while recording the soundtrack for Renate Zentschnig's film "Een woning in Beirut". It captures the ambient soundscape of this chaotic middle-eastern city by filtering traffic sounds and building works through dusty windows and empty rooms or resonating radio broadcasts and mosque loudspeakers in glass bowls and musty cupboards.

<https://justinbennett.bandcamp.com/album/beirut-story>

'Stops' Alice Gale-Feeny, 2015

'Stops' was originally made as a video and sound work. On this occasion, it is presented as audio only. The work examines the function of bells; their ability to bring about focus, whilst simultaneously acting as a symbol of interruption in activity.

It was made during a 2-month residency period at Primary, Nottingham on the invitation of Michael Pinchbeck. Primary is now an artist-led gallery and studios, whereas the building previously functioned as a primary school and later a dance college. Through an interview with an ex-student of the dance college, it emerged that the college abruptly closed for financial reasons. In her account, students were literally told mid-ballet class to collect their belongings and leave.

The work is not only the result of an interest in the bell as metaphor, but in these points of attention (resonant and visual) that arise when one thing comes into contact with another.

www.alicegale-feeny.com/stops

Here we are using 'stops' to interrupt the recordings and announce each iteration of Opera With Objects.

Domestic Follies Leah Lovett, 2018

These short 'follies' capture and play with the absurd soundscapes of 'chores', imitating or accompanying with the voice the sounds of household machines (Fridge, Washing Machine).

Etude Pathétique, Etudes aux Objets 1-5 Pierre Schaeffer, Phillips, 1948,1959/1971

As an inclusion within our broad area of Field Recordings, Pierre Schaeffer would normally be the last person we would include. For the theme of things, however, this showcases the use and manipulations of things, instruments and objects. This way of listening to his exemplary musique concrete goes perversely against the intentions of the work, which was to divorce the 'sound object' from its source - a precursor to 'acousmatic' listening, in which the formal qualities of the isolated, manipulated sound are primary. The studies are therefore more on these 'sound objects' than on anything in the physical world.

Field Recordings of Fridges Various, KIKS/Gfr, 2018

Executed in earnest, Field Recordings of Fridges collects together on site recordings by a number of experienced recordists from the realms of sound performance art and experimental electro-acoustic music.

All profits from this release will go towards the local Food Bank charity in Nottingham, UK.

<https://kiksgfrlabel.bandcamp.com/album/field-recordings-of-fridges>

Featured Recordists/Fridges:

Garden 7-8.00:

Dan Powell / SMEG FAB32BL1
Andrew Page / Samsung No Frost
Simon Whetham / BBL5 wav
Graeme Gill / Mondial Elite (multi-track edit)
Graham Dunning / BEKO TDA531W

Toilet from 9.00

Henry Collins / Frigeco 25
Rob Hayler / SMEG FAB32LNC
Leslie Deere / IKEA CKF660MST
Leslie Deere / ZANUSSI ZFC45 30SSMST
Benjamin Hallatt / Schreiber APM 6214
Jason Williams / Outside the Freezer (recorded on Superscope deck)
Chase Coley / Spacewise SPWU100011 12RB
John Pooley / Brasstemp Freezer
Ross Roberts / Iceking

Static Cinema

Marc Vernon, Entr'Acte, 2012

Recorded 2008–2010 in Balmerino, Berlin, Dundee, Düsseldorf, Glasgow and Trondheim.

Static Cinema is the result of a series of musical improvisations using household objects combined with both treated and untreated field recordings made in Scotland, Germany and Norway between 2008 and 2010. An audio drama missing its lead actors, Static Cinema explores several evocative spaces with the roaming ear of the microphone — capturing and interrogating them for meaning. Dramatic perspective shifts equate to different scenes or cuts with long shots, close-ups, pans and zooms. The different recording locations function as spontaneous mise-en-scène waiting in suspense for an event yet to occur, or an actor still to make their entrance.

Worn Tape

Masayuki Imanishi, 2018, Moving Furniture Records

On this album Masayuki Imanishi presents 11 new works based on small sounds from objects, paper, radio and field recordings. Due to the various subtle sounds the album is a captivating work that stands out in a world where bombast seems to rule. The sounds on this album come from his direct surroundings he comes across in his daily life, making this a very personal work.

It strikes how, with these abstract sounds, Imanishi knows to create a warm calming work that is not only experimental in its form, but at the same time easy to listen to.

Early Works 1967-1982

Annea Lockwood, EM Records, 2014

"Electroacoustic composer Annea Lockwood left her native New Zealand in the early sixties, working her way through prestigious music schools in London and Cologne (the Royal College Of Music and the Musikhochschule, respectively) and performing across the globe. Seventy-six of those performances were live reworkings of her LP *The Glass World* (recorded between 1968 and 1970), something of a lost masterpiece in the electroacoustic music canon.

Lockwood focuses attention on the smallest, most sonorous of sounds on *The Glass World*, from the striking of gongs, to the resonant properties of wine glasses and water. Rather than allowing post-production treatments to overwhelm her pieces, Lockwood allows the raw acoustic material to speak for itself much of the time, revealing a hidden universe of alien sounds from everyday sources. *The Glass World* takes up all but one track on this disc - the final piece here being 1970's *Tiger Balm*, a nineteen-minute trawl through primal, sensuous sonic matter, developed while Lockwood had been working on a series of programs for the BBC." Liner Notes, Boomkat

<https://boomkat.com/products/early-works-1967-1982>

After the Main Programme we will be playing a selection of more musical works based on Things, selected from:

Matmos - Plastic Anniversary

<https://matmos.bandcamp.com/album/plastic-anniversary>

Benedict Drew - A Folding Table

<https://benedictdrew.bandcamp.com/album/a-folding-table>

The Glass Orchestra

Amon Tobin - ISAM, Foley Room

Equiknoxx

The Vegetable Orchestra