

the transbay Creative Music Calendar

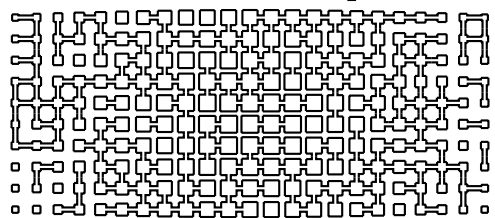
3111 Deakin St., Berkeley, CA 94705

sponsored in part by



2455 Telegraph Avenue, Berkeley
1855 Haight Street, San Francisco

Tuesdays



at Tom's Place

March 2, 7:30 PM (doors open at 7)

thollem (piano)

Bruce Ackley (sax) and Henry Kaiser (gtr)

March 17, 7:30 PM (doors open at 7)

Wednesday, not Tuesday!!

*duo pantoMorf (elec)
and friends*

*incl. Kyle Bruckmann (oboe),
Thea Farhadian (vln) and
Tim Perkis (elec)*

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March 2010

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anouman.net/sfshows/ [scraper site]
creepsville.com/cal [noise and weird music]
dardardar.org [shows under \$12]
jon.luini.com/thelist/ [still!]
theioldershitwasbetter.com [it's true]
zumonline.org [from the mind of geo. chen]

The Transbay Creative Music Calendar is a volunteer-produced free monthly journal for non-commercial creative new music in the San Francisco Bay Area. In addition to our comprehensive listing of upcoming events, we publish articles and reviews about local music and the people who create it. We talk about a wide range of modern music, including: experimental, improvised, noise, electronic, free-jazz, outrock, 21st century compositions, and sonic art. Each month,

Please support this work! Your kind donations help keep the Transbay alive and growing. Please send checks [payable to "Transbay Music Calendar"] to: **Transbay Accounting, 106 Fairmount Avenue, Oakland, CA 94610**

the transbay Creative Music Calendar

MARCH 2010

REVIEW BY AMAR CHAUDHARY / CATSYNTH | DECEMBER 20 @ FLUX 53

KFJC 50th Anniversary at Flux 53

Last Tuesday I attended performance celebrating the 50th anniversary of KFJC radio at FLUX53 in Oakland.

The evening opened with a trio of Arrington de Dionyso, Gino Robair, and Bob Marsh. The set began with the drone of an electric harmonium, the space was then filled with the chirping of Marsh's performance on Alesis Airs, Robair's percussive and chaotic Blippo Box sounds, and de Dionyso's reed instruments. All the sounds, acoustic and electronic, had a similar quality, and seemed to come together in a pattern I would describe as "yodeling". This was followed by a combination of low reed tones and bass synthesizer sounds, both of which had complex overtones again masking the separation between acoustic and electronic.

During the next portion of the set, de Dionyso performed on a double-reed instrument that I am pretty sure was a nadaswaram, a South Indian instrument similar to the Indian shehnai, but larger. Surprisingly, it sounded more like a saxophone than what I would expect (based on my familiarity with the shehnai and double-reed instruments in general), and was set against bass synth tones and more "liquid" sounds. The sounds evolved into a drone layered with scratches and bending notes, and then into something more evocative of old space or science-fiction music, with descending synthesizer timbres. From this mixture, a minor harmony eventually emerged.

Robair then brought out his "signature cymbal", and played bowed metallic resonances against gurgles and whispers. de Dionyso sang into various resonant objects as well, such as a partially filled metal water pitcher, and the detached bell of a bass clarinet.

There was more of the "space harmonies" and drones, groans and static. And vocal syllables against machine-like sounds, softer percussive synthesizers and metallic resonances. The sounds faded out, leaving just the original harmonium droning. Then suddenly there were bells and loud "skronking" (fast-moving loud notes), and then the set was over.

In the intermission, Walter Funk presented the

Hologlyphic Funkalizer, an installation that uses a video synthesizer to interpret audio signals and project them onto an oscilloscope. I had actually seen a previous performance at the 2008 Edgetone Music Summit where Funk also played in the duo Kwisp. This time I was treated to a more detailed presentation and explanation of the technical details, including the Max/MSP programs that generated the audio signals and the analog video synthesizer. You can see visual examples at his website.

The LARGE ensemble, which was indeed large, performed a series of conducted improvisations, with Gino Robair and Bob Marsh alternating as conductors. Marsh conducted the piece in dramatic fashion. It began slowly with atonal pitches, squeaks, bends and glissandi on various instruments. The woodwinds began to add more "pointed" notes, with some short runs and phrases. The full ensemble then came to a loud stop followed by silence; then back to more of the longer notes from the beginning, then another loud hit and silence. This repeated a few times. Out of last silence emerged guitar scratches and harmonics set against scraped percussion, eventually joined by plucked string basses with bending notes, then the smaller string instruments. The texture grew dense again with long notes followed by faster runs. The music became loud and energetic and "argumentative". And then it stopped.

The next piece, conducted by Robair, had a sparser texture that seemed to focus on individual timbres of the instruments and specific sounds. It started with analog synthesizers and noise generates (Travis Johns) set against fast gurgling trumpet (CJ Borosque). They were soon joined by string bass and guitar also playing faster tones, while the violins faded in with a long steady-state tone. I could envision the ensemble being played as if it was a synthesizer rig rather than a series of separate instruments and performs. The texture grew thick, with some deep bass electronic sounds set against the strings; then it grew sparse again, with drums, trombone and bass clarinet. After some jazz-like runs on the basses, the ending centered around loud multiphonics and overblown tones from the bass clarinet.

The next piece started off like a standard from the 20th century classical repertoire, with detached pitches, atonal harmonies and percussive sounds. The music carried the tension and anxiety of a film score. Eventually the whole ensemble crept in. I also particular liked a section with clanging metal percussion against a very low synthesizer drone.

Robair then introduced the next piece as "Stretched out Xenakis in G." It very quickly lived up to its name, with very slow pizzicato glissandi, and drones set against percussion scrapes. It was interesting to watch some of the instructional cards being used in the conducting, some had very literal musical meanings like "louder", "soft", "sweet", "fast", but others had more unusual instructions like "subvert." Eventually, the ensemble settled into a textural equilibrium with everyone playing at once, and then instrumentals were replaced by voices singing in such a way to keep the existing texture going. The voices and instruments moved towards subtle harmonies or unisons (which I realized were of course all on near G). Against this harmonic structure I heard the scraping sounds from Tom Nunn's skatch box. The texture of the music grew more complex, and was then suddenly replaced by a violin solo of a minor melody that sounded quite Eastern European.

At this point, Marsh again took over conducting, and both he and Robair alternated every few minutes while the music continued uninterrupted. There were sections featuring mallet percussion, and squeaks on a soprano saxophone set against Nunn's scratches, and a big "drum solo". Later on, the mallet percussion rhythms took on a jazz feel in terms of syncopation and harmonies, an effect that was augmented by the presence of guitar chords. The texture eventually grew noisier again, with noise generators and loud, excited playing by the whole ensemble. The instrumental ensemble again became a chorus of voices, this time sounding a bit drunk. As the music grew software, Marsh held up the final instructional card: "God is in the details." After this, the music came to a loud finish. ●

the san francisco bay area monthly publication for
experimental/improvised/noise/electronic/freejazz/outrock/21st century transgenred music and sonic art

the transbay

Creative Music Calendar

Monday March 1

Yerba Buena Center for the Arts Forum • 8pm \$10-28
Graeme Jennings performs Luigi Nono's La lontananza nostalgica utopica futura

Makeout Room • 8:30pm free
8:30pm MICHAEL COLEMAN QUARTET Michael Coleman, keys; Matt Nelson, tenor sax; Jacob Zimmerman, alto sax; Jordan Glenn, drums
9:30pm MENDOZA-MEZZACAPPA-ANDERSON Ava Mendoza, gtr; Lisa Mezzacappa, bass; Vijay Anderson, drums
10:30pm Aaron Novik's KILLBOSSA Aaron Novik, bass clar; Dina Maccabee, vn; Roger Riedlebauer, gtr; Melody Ferris, vocals; Eric Perney, bass; Dave Mihaly, drums

Kingman's Ivy Room • 9pm free
Jason Hoopes Trio + Kasey Knudsen Trio

Tuesday March 2

Tuesdays at Tom's Place • 7:30pm donation thollem, solo piano, Bruce Ackley and Henry Kaiser, sax and guitar duo

Thursday March 4

Mama Buzz Cafe • 7pm donations accepted
A big night in small packages:
Grex (Karl A.D. Evangelista-guitar, winds, vox, etc.; Margaret Rei Scampavia-keys, winds, vox, etc.)
Damon Smith Solo (Damon Smith: bass)
Gene Baker Solo (Gene Baker: keys)

Luggage Store New Music Series • 8pm \$6-10
Conduct your own orchestra night.

Jewish Community Center Kanbar Hall • 8pm \$25+
Opening night of **Other Minds 15** includes works by Chou Wen-chung, Lisa Bielawa, and Jürg Frey. Performers include the Left Coast Chamber Ensemble, Eva-Maria Zimmermann, Quatuor Bozzini (Montreal), and Carla Kihlstedt.

Adobe Books • 7pm free
The Dashing Suns & SUNBEAM RD.

Friday March 5

Jewish Community Center Kanbar Hall • 8pm \$25+
Other Minds 15 continues with music by Polish composer Pawel Mykietyn, electronic music star Natasha Barrett, and a special set featuring legendary New Orleans saxophonist Kidd Jordan, with William Parker on bass.

Saturday March 6

Meridian Gallery • 8pm \$10 general; \$5 students/seniors
Meridian Gallery presents a concert by Blake McGee (clarinet) and Tom Nunn (homemade instruments) performing "Critters and Box on the Rocks," a new work by Minneapolis-based

composer Michael McGee.

Jewish Community Center Kanbar Hall • 8pm \$25+
Other Minds 15 concludes with music by Gyan Riley, Tom Johnson, and Carla Kihlstedt, whose new piece will be performed by the Rova Saxophone Quartet.

Jazzschool • 8pm \$15
I Hate to Sing: The Music of Carla Bley
Performed by the Permanent Wave Ensemble, led by Kasey Knudsen and Lisa Mezzacappa
Kasey Knudsen, Matt Nelson, Cory Wright, reeds; Henry Hung, trumpet; Rob Ewing, trombone; Michael Coleman, keyboards; Lisa Mezzacappa, acoustic bass; Sam Ospovat, drums

In The Mood For Food
dinner/concert-limited seating for 20
Ancient Future (Matthew Montfort, guitar; Mariah Parker, santur) For information/reservation, contact Philip Gelb at phil@philipgelb.com

Sunday March 7

Old First Concerts • 4pm \$14-17
Wooden Fish Ensemble Celebrates the Music of Hyo-shin Na

Bird and Beckett Books • 4:30pm free
Bird and Beckett's long-standing live jazz series presents The Lost Trio

Musicians Union Hall • 7:30pm \$10/8
SIMM Series: Noertker's Moxie Season Opener selections from Blue Rider vol. 1, 2, 3: Suites for Paul Klee, Wassily Kandinsky and Franz Marc.

Tuesday March 9

Uptown • 9pm free
The Oakland Active Orchestra is a new improvisers/composers collective for the masses ... every Second Tuesday at the Uptown.
opening band tonight is: Jordan Glenn + Noah Phillips + Chuck Johnson

Wednesday March 10

Meridian Gallery • 7:30pm \$10 general; \$5 students/seniors
Meridian Music: Composers in Performance presents Matt Davis. Electro-acoustic improvisations using homebuilt instruments and sampled objects.

Thursday March 11

Luggage Store New Music Series • 8pm \$6-10
8pm Ann O'Rourke solo drums/electronics/voice
8:20pm THE ANCIENT GEEKS Jim Ryan & Ann O'Rourke
9:05pm Free Sax

Friday March 12

Berkeley Art Museum • 6pm \$5
Caroliner Rainbow Deep Grey Mind Blushing Out a Pattern: Xome, Loachfillet, Vslfungi, Cypress

Bill and Ted Zeppelin's Excellent Adventure in the Key of Real-D (members of Amphibious Gestures, Arachnid Arcade, Fognozzle and Chrome Genie) Styrofoam Sanchez. 6-9 pm Sharp

Mills College Concert Hall • 7pm free
Signal Flow is a 3-day long festival celebrating the music of current graduate student composers and sound artists involved in the Center for Contemporary Music at Mills College.

Totally Intense Fractal Mindgaze Hut • 9pm \$5-10 suggested donation
Premiere of Mama Long Legs, a new piece/ensemble by Jordan Glenn with an opening set by Fun(Will Redmond-guitar, Gene Baker-keys) Mama Long Legs is: Aram Shelton, alto; Matt Nelson, tenor; Cory Wright, bari; Andrew Conklin, guitar; Karl Evangelista, guitar; Jason Hoopes, bass; Jordan Glenn, drums; (Everyone-perc/voice)

21 Grand • 8pm
IDIOMATIC IMPROV: ROCK Lost Planet (formerly Pluto): David Slusser, Marc Weinstein, Len Paterson, Steve Clarke; Ava Mendoza Quartet w/ Vijay Anderson, Sheldon Brown, Eli Crews

Saturday March 13

Mills College Concert Hall • 7pm free
Signal Flow

Swedish American Hall • 8pm \$25
11th Annual SFJAZZ Spring Season Presents Rudresh Mahanthappa's Indo-Pak Coalition integrates New York post-bop with the music of India led by alto saxophonist Mahanthappa with Rez Abassi (guitar) and Dan Weiss (tabla).

Sunday March 14

Mills College Concert Hall • 8pm free
Signal Flow

Monday March 15

Mills College Ensemble Room, Music Building • 7:30pm free
The Mills College Songlines Series presents: DUO PANTOMORF Mapping every gesture to sound in a new way, the Swedish duo of Per Anders Nilsson and Palle Dahlstedt perform an evening of electronic free improvisation.

Ivy Room • 9pm free
Ivy Room Improv/Experimental Hootenanny & Social Club featuring Matt Davignon/Lance Grabmiller/Sebastian Krawczuk, FourBar, Micaela Petersen, Geo Kitta comfy couches • delicious beverages • NEVER a cover • many musicians • total surprises • third mondays

Wednesday March 17

Tuesdays at Tom's Place • 7:30pm donation
A rare Wednesday show: Duo Pantomorf and friends: Kyle Bruckmann, Thea Farhadian, Tim Perkis

the persistent caveat

Schedules are subject to change, and the reasons can be totally appalling, flying in the face of human reason.
Please confirm details provided in this publication by visiting transbaycalendar.org.

Thursday March 18

Luggage Store New Music Series • 8pm \$6-10
8pm Duo PantoMorf (from Sweden)
9pm Crepuscule Trio (LA) Ken Kawamura, Anthony Shadduck, Alan Cook

Sunday March 21

Musicians Union Hall • 7:30pm \$8/10
SIMM Series:
7:30pm Mutant Trio
8:30pm BlenderHead

Thursday March 25

Luggage Store New Music Series • 8pm \$6-10
Outsound Presents Full Moon Concerts - Storm Moon Guitars gather and release the storm!
8:00 pm Joshua Churchill, solo guitar/electronics
9:00 pm Peter Kolovos (Los Angeles), solo guitar

Friday March 26

Community Music Center • 8pm \$5-10
A groundbreaking chamber music series presented by the New Spectrum Ensemble. Featuring the dynamic cello-piano duo Kathryn Bates Williams and Sandra Gu in works by Carter, Boulanger, Harrison, and Brahms.

Saturday March 27

21 Grand • 8pm \$6
Brutal Sound Effects Festival #67
James Twig Harper (Baltimore), Micoise and the Mau Maus, Darwin's Bitch, Mr. Mercury, Wormses (Bobby Adams, Tony Dryer, Jacob Felix Heule, Horaflora, Organ of Qwerty, Coagulator

In The Mood For Food • 8pm \$55
dinner/concert-limited seating for 20
Kris Tiner, trumpet; Phillip Greenlief, saxophones
For information/reservation, contact Philip Gelb at phil@philipgelb.com

Cafe Royale • 2pm free
Cafe Royale Presents SF Waldorf High School Jazz Ensemble, Phillip Greenlief, director The group will perform works by Thelonious Monk, Lee Morgan, David Bowie, Duke Ellington, Herbie Nichols, Augustus Pablo, and others.

Sunday March 28

Dance Mission Theater • 2pm \$10-40
The third annual Switchboard Music Festival: an 8-hour, non-stop music spectacle presenting composers and musicians who push the boundaries of their respective genres. No other Bay Area music festival or concert series offers such an eclectic, genre-crossing, convention-breaking, bastardizing group of experimentalists, innovators, and musical omnivores in a single event.

venue information

21 Grand
416 25th Street, Oakland [near Broadway]
Bird and Beckett Books
653 Chenery Street, San Francisco
Berkeley Art Museum
2626 Bancroft Way, Berkeley

Cafe Royale
800 Post St., San Francisco [at Leavenworth]
Community Music Center
544 Capp Street, San Francisco [Btwn 20th and 21st]
Dance Mission Theater
3316 24th Street, San Francisco [at Mission]

Flux 53
5306 Foothill Boulevard, Oakland [at Fairfax]
Golden Trapper Keeper Lodge
1687 Hayes, San Francisco [at Central]
Hemlock Tavern
1131 Polk Street, San Francisco

Ivy Room
860 San Pablo Avenue, Albany
Jazzschool
2087 Addison Street, Berkeley
Jewish Community Center Kanbar Hall
3200 California Street, San Francisco [at Presidio Ave]

Luggage Store Gallery
1007 Market Street, San Francisco [at 6th]
Make-Out Room
3225 22nd Street, San Francisco
Mama Buzz Cafe
2318 Telegraph Avenue, Oakland [at 23rd]

Meridian Gallery
535 Powell Street, San Francisco
Mills College
5000 MacArthur Blvd, Oakland
Musicians Union Hall
116 9th Street, San Francisco [at Mission]

Old First Concerts
1751 Sacramento Street, San Francisco
Swedish American Hall
2174 Market Street, San Francisco
Tom's Place
3111 Deakin Street, Berkeley

Totally Intense Fractal Mindgaze Hut
671 24th st. #B, Oakland
Uptown
1928 Telegraph Avenue, Oakland
Yerba Buena Center for the Arts Forum
701 Mission Street, San Francisco



Outsound Presents the Full Moon Concert Series March 25, 2010 – Storm Moon

Guitars gather and release the storm!!!

8:00 PM: Joshua Churchill
solo guitar/electronics

9:00 PM: Peter Kolovos (Los Angeles)
solo guitar

at the Luggage Store Gallery
1007 Market Street @ 6th Street
San Francisco, CA
Admission: \$6.00 - \$10.00 sliding scale