

October 2011

about this thing

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, 1,000 copies of the Transbay are mailed to individuals and hand-delivered to over 45 performance venues and public locations throughout the Bay Area. Contact us for a free subscription.

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article continued from front

pan (which he had mentioned during the pre-concert talk) – this is the first time I had seen a lasagna pan used as a musical instrument in a formal setting. It was used to produce rhythmic scrapes, rumbles and rolling sounds that reminded me of a standard snare drum. What at first sounded like a motor being used to excite the pan was later revealed to be water. Against this were more electronic sounds, something that suggested a granular synthesizer and another that sounded like a distortion pedal for a guitar. At one point, the music shifted to a series of power chords, and a rhythm with delays (i.e., where the echoes of the delay become part of the overall rhythm). The set concluded a series of loud machine noises.

The final set paired Sung Kim on a bowed cello-like instrument with Dan Ake playing a giant towering contraption of poles, wires and metal objects.



Sung Kim and Dan Ake. Photo: PeterBKaars.com.

I had heard Kim perform on his well-crafted string instruments before – in some ways, they were the most “traditional” of the musical inventions in use during the evening in that they were not only shaped and constructed similar to standard string instruments, but were played using traditional techniques of the string family like bowing and plucking. I have also seen Ake’s large architecturally-inspired sound-generating devices as previous Touch The Gear nights. Both began the set with bowing. Ake was slower and more deliberate in bringing out the timbres of the large metal elements. Kim, by contrast, was fast and vigorous, evoking a dramatic cello solo. Ake also had metal claws that he used to tap parts of the tower and pluck wires, as well as a large wire whisk for additional effects. Kim also played his instrument more percussively at times. The timbres of the two instruments matched well and blended at times. The structure and narrative of the performance did not blend quite as strongly as some of the others, though there were great moments where the music grew to a crescendo, a section of a steady plondering rhythm with eighth-note bowing and strumming of odd-harmony chords, and a noisy section of screeching tones that resolved a major harmony.

This set concluded the evening, and the Summit as a whole. In a sense, it was a quiet way to end, without the dramatic musical finishes of previous evenings. But in the sense of each set being an experiment and the opportunity to see and hear something new, it was quite a successful conclusion. ●

CONCERT REVIEW BY AMAR CHAUDHARY / CATSYNTH | AUGUST 5

Outsound Music Summit: Sonic Foundry Too!

The final concert of this year’s Outsound Music Summit brought together various inventors of new musical instruments under the banner “Sonic Foundry Too!” Rather than each inventor simply presenting his or her work, they performed as pairs. The pairings were selected for musical congruity and brought together people who may have never performed together before. As such, this was truly “experimental music”, with the outcomes uncertain until they unfolded on stage.

As one would expect, the stage setup was quite impressive, with musical contraptions large and small.

This large “bucky ball” was one of the more intriguing from a visual and sculptural perspective. With the holes and vacuum-cleaner hoses inside, it was not immediately clear what this was supposed to do as a musical instrument.



It turns out to be Terry Berlier’s Percussion Ball, and is played like a hand percussion instrument. The performer taps or slaps the various faces and the hoses provide resonance.

The first pairing featured inventions by Terry Berlier and Bart Hopkin. Berlier was not in attendance, so David Michalak was called upon to learn and perform his instruments, including the aforementioned Percussion Ball. The performance was among the musically strongest of the evening. Michalak appeared from the wings adorned with LEDs and proceeded to the percussion ball, which turns out to be a tuned drum. He began with an expressive free rhythm exploring the different faces, which became more structured as Hopkin joined in

with his own percussion.

What ensued was a tight rhythmic drum duet, which reminded me a bit of Japanese drumming. Gradually, Hopkin’s drum sounds grew more electronic, but the strong rhythm persisted. Michalak then tossed a couple of the LEDs into the audience and transitioned to playing a gamelan-like instrument made of metal plates and which produced a bell-like sound. The strong rhythm faded into an ethereal mix of bell and chime sounds. There were several other interesting instruments and musical moments in the remainder of set. A keyboard instrument that looked a bit like a toy piano produced high bell and wind-chime sounds. Hopkin also had an impressive clarinet-like instrument with a ribbon for continuous pitch change.

The next set featured Bob Marsh performing with his new Sonic Suit #1 and Brenda Hutchinson with long tube and gestural controls. We had seen Marsh’s suit in action at the Touch the Gear Expo – it is covered in plastic water bottles, some of which contain sound-generating materials beyond the crunch of the bottles themselves. We have also seen Hutchinson perform with you long tubes before, including at the Outsound benefit dinner – in this case, it was actually a shorter version, about one-third the standard size.



Brenda Hutchinson and Bob Marsh (in Sonic Suit). Photo: PeterBKaars.com

Hutchinson began with slurping sounds through the tube, accompanied by small rustling and crackling sounds as Marsh began to move slowly. With the addition of electronics, one could hear strong resonances from

the tube. The effect was like pouring water, and it seems that the timbre from the bottles on the suit were matching it at times. Marsh increased his motion in the suit, set against a variety of environmental sounds from Hutchinson such as water, fire, air and animal sounds. Eventually he got up and started to dance, moving the arms of the suit in fan patterns, with noisier sounds from both performers.

The following set featured Tom Nunn and Stephen Baker, with David Michalak returning to make a trio. The music started with the sounds of scrapes and bells from multiple sources, some of which emanated from Nunn’s instrument in which the performer ran large cardboard tubes over a metal sheet suspended on top of purple balloons. (Did I mention that almost every night of the summit featured balloons?) Baker’s instrument with metal pegs on a tube was particularly melodious against the brass-like sounds from Nunn’s sheet-metal instrument. The various metal sound sources played off one another for interesting beating effects.

Baker had several other instruments in this theme, including a series of bowls and a long metal arc, both of which contributed to the overall tuned metal sound. By contrast, Michalak’s use of skatch box provided noisier and more percussive sounds that filled in the space in between the long tones. Listening to the longer tones with soft details like beating was quite meditative at moments, enhanced by the low lighting during the set.

Walter Funk and Sasha Leitman immediately distinguished themselves from the previous sets in their use of electronics as a central element. They set themselves up quite minimally on either end of the stage, with a lot of empty space in between. The space was the perfect visual for the beginning of the music, where a repeating metal sound soon revealed itself to be the sound of train. The train gradually morphed into the sound of a human voice. Set against this were subtle low-frequency tones, scraping metal and a steady low rumble. During the set, Walter Funk produced a lasagna

article continued on back

the transbay

Creative Music Calendar

Saturday October 1

Berkeley Arts Festival • 8pm \$10-20 Sliding
ElectroPoetic Coffee - "The pair of young men covered topics from national disasters to politics and the economy with a theatrically polished Sydney Poitier style. The delivery of their material was exacting, gritty and intense." - Mary Franklin, Sacramento Press.

A fun blend of music & words. Music that makes you think. Music that makes you smile. NSAA, voice, poetry; Ross Hammond, guitar. Special performance with Tom Monson, drums. Equal parts jazz, afrobeat, folk, soul, rock and improvisation.

Sunday October 2

SIMM Series • 7:30pm \$10 general • \$8 students & seniors
7:30pm the four strange rivers percussion quartet. brandi brandes / kevin carnes / aaron kierbel / dave mihaly. music for drum sets, vibraphone, marimba, piano, hand percussion, idiophones, found objects, sound sculptures, imaginaphones, voice and bells.
8:30pm Obstreperous Doves: David Boyce - saxophones, pedals / Karl Evangelista - guitars / Bill Noertker - basses / Jordan Glenn - drums

Monday October 3

The Green Room • 8pm \$25/20
The Left Coast Chamber Ensemble's Two Sets of Keys explores the French aesthetic with contrasting compositions for two different keyboard instruments: piano and harpsichord. The concert offers a rare opportunity to hear Henri Dutilleux' exquisite harpsichord work, Les Citations, alongside an eighteenth century work by the revered French master François Couperin. Performers include LCCE's pianist Eric Zivian and guest harpsichordist Katherine Heater.

Makeout Room • 8pm free
Monday Makeout:
Kihnoua (Ochs-Lee-Amendola)
Michael Coleman's CavityFang (Atwal-Ospovat-Glenn-Mendoza-Wright-Coleman)
EFFT (Palmer-Phillips-Thaxton)

Thursday October 6

Tuesdays at Tom's Place • 7:30pm Free, donations accepted
Tony Buck (perc)/Magda Mayas (pno) duo, quartet with Gino Robair (perc, elec)/John Shiurba (gtr).

Luggage Store New Music Series • 8pm \$6-10
8:00 Neil Welch (WA)
9:00 Sheldon Brown's Distant Intervals: Music Hidden in Speech, Speech Structures Hidden Under Music

Friday October 7

Explorist International • 7:30pm donation
Forward Energy -- Jim Ryan alto/tenor sax, flute, trumpet - Rent Romus alto/soprano/c-melody saxes - Scott R. Looney e-piano - Eric Marshall doublebass - Timothy Orr drums

Saturday October 8

Trinity Chapel • 8pm \$15/\$10
Percussionist Tony Buck and pianist Magda Mayas have been playing as a duo since 2003. Reestablishing relationships, starting in Chicago some years ago, they will be playing in trio with saxophonist/clarinetist Aram Shelton for the first time.

Monday October 10

Bob's House • 7:30pm free
Iron Triangle plays: Borosque, Yolles and Marsh. Solo art by Yolles, sole poetry by Borosque, solo Silver Park by Marsh.

Thursday October 13

Luggage Store New Music Series • 8pm \$6-10 sliding
Full Moon Concerts: Blood Moon
Light a Fire guest curation
Trio: Matt Chandler (el. b)/Karl Evangelista (el. g)/ Jacob Felix Heule (dums)
9pm Moe!kestra!

El Valenciano • 9pm \$10
Saxophonist Dave Rempis visits the Bay Area from Chicago. Tonight he plays in two sets, first in duo with Devin Hoff, then in a quartet where the two of them will be joined by Aram Shelton and Sam Ospovat. Rempis is an accomplished saxophonist based in Chicago and known internationally for his own work and his long association with Ken Vandermark. More info at <http://www.daverempis.com/>

Amnesia • 9pm \$10
SFJAZZ Hotplate Series: Haggai Cohen Milo Plays John Zorn

Friday October 14

Studio 1510 • 8pm \$8-\$15 Sliding Scale
Dave Rempis visits the Bay Area from Chicago. Tonight he plays two sets with Devin Hoff, Scott Looney, Aram Shelton and Kjell Nordeson. Rempis is an accomplished saxophonist based in Chicago and known internationally for his own work

Sunday October 16

SIMM Series • 7:30pm \$10 general • \$8 students & seniors
7:30 Lovely Builders
Ross Hammond guitar; Scott Amendola drums
8:30 Brains
Chris Golinski drums; Drew Ceccato tenor saxophone

Monday October 17

Bob's House • 7:30pm free
Art show by Sandra Yolles
Poetry by C.J. Reaven Borosque
Silver Park solo by Bob Marsh
Sonic assault by the Iron Triangle - C.J. Reaven Borosque, electronics; Sandra Yolles, electronic percussion; Bob Marsh contrabass

Tuesday October 18

Freight & Salvage • 8pm \$20
Larry Ochs' KIHNOUA featuring Dohee Lee and Scott Amendola with special guest bassist Wilbert DeJoodde. 2 sets of music getting ready for the recording session in the East Bay on October 20th. Living in The Netherlands, this will be DeJoodde's debut in the Bay Area, one of the great European improvisers.

Thursday October 20

Luggage Store New Music Series • 8pm \$6-10 sliding
8pm Jaroba
9pm Ritwik Banerji - saxophone, clarinet, bass clarinet

Thursday October 27

Luggage Store New Music Series • 8pm \$6-10
8:00 Cartoon Justice
"...(Cartoon Justice) Sounds Like everything you've ever heard only all at once, faster, and sideways..."
9:00 dead western
"Psychedelic avantgardistic folk in its most beautiful grandeur" SOUNDBASE

Saturday October 29

784 65th St. • 8pm \$6-10 sliding scale
NEW SERIES - OPENING CONCERT!
Trio feat. Kristian Aspelin (guitar), Tony Dryer (bass), Jacob Lindsay (clarinets)
Gino Robair Solo (energized surfaces/voltage made audible)
RTD3 feat. Doug Carroll (cello), Ron Heglin (trombone/tuba), Tom Nunn (percussion)

the persistent caveat

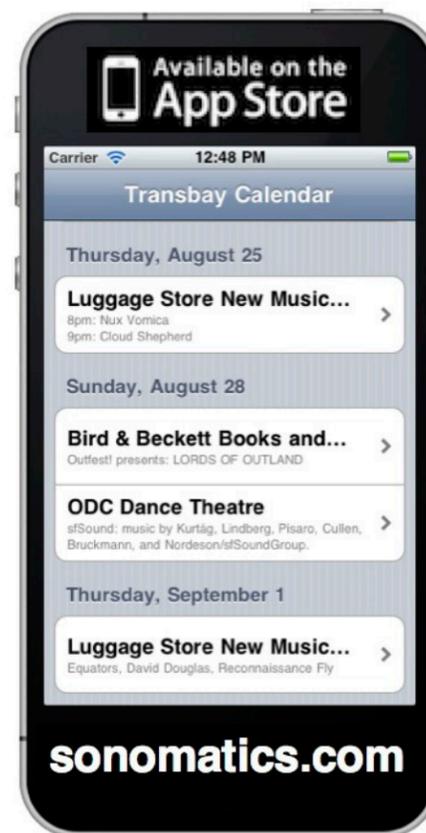
Schedules are subject to change, and the reasons can be totally appalling, flying in the face of human reason. Please confirm details provided in this publication by visiting transbaycalendar.org.

The transbay calendar app is now available!

A FREE iPhone app listing concerts of experimental, improvised, noise, electronic, free-jazz, avant garde, modern composition, and other forms of contemporary sound in the san francisco bay area.

To submit your own events, go to the transbaycalendar web site

Compatible with iPhone, iPodTouch, and iPad running on iOS5 or earlier.



venue information

784 65th St.
784 65th Street, Oakland
Amnesia
853 Valencia Street, San Francisco

Berkeley Arts Festival
2133 University Avenue, Berkeley

Bob's House

475 43rd Street, Richmond

Community Music Center

544 Capp Street Btwn 20th and 21st San Francisco

El Valenciano

1153 Valencia Street, San Francisco

Explorist International
3174 24th Street, San Francisco

Freight & Salvage

2020 Addison Street, Berkeley

The Green Room

401 Van Ness, San Francisco

Levi's Plaza

1160 Battery Street, San Francisco

Luggage Store Gallery

1007 Market Street, San Francisco [at 6th]

Makeout Room

22nd Street, San Francisco [at Mission]

Mills College

5000 MacArthur Blvd., Oakland

Musicians' Union Hall

116 9th Street, San Francisco [at Mission]

Oakland Museum of California

1000 Oak Street, Oakland

ODC Dance Commons

351 Shotwell Street, San Francisco

Rickshaw Stop

155 Fell Street, San Francisco

Sunshine Biscuit Factory

Unit 223 81st Street, Oakland [near San Leandro Ave]

Tom's Place

3111 Deakin Street Berkeley

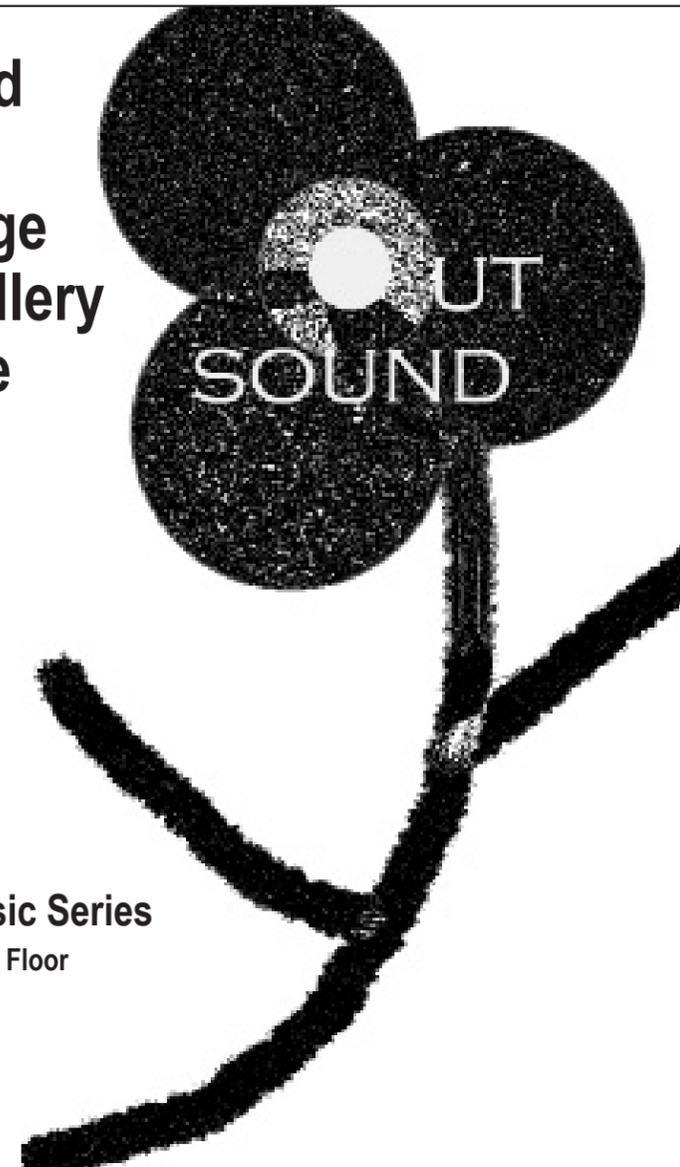
Trinity Chapel

2320 Dana Street, Berkeley

Uptown

1928 Telegraph Avenue, Oakland

Outsound Presents & Luggage Store Gallery co-curate



LSG New Music Series

1007 Market St. 3rd Floor
@ 6th Street
San Francisco Ca

Thursdays

www.transbaycalendar.org