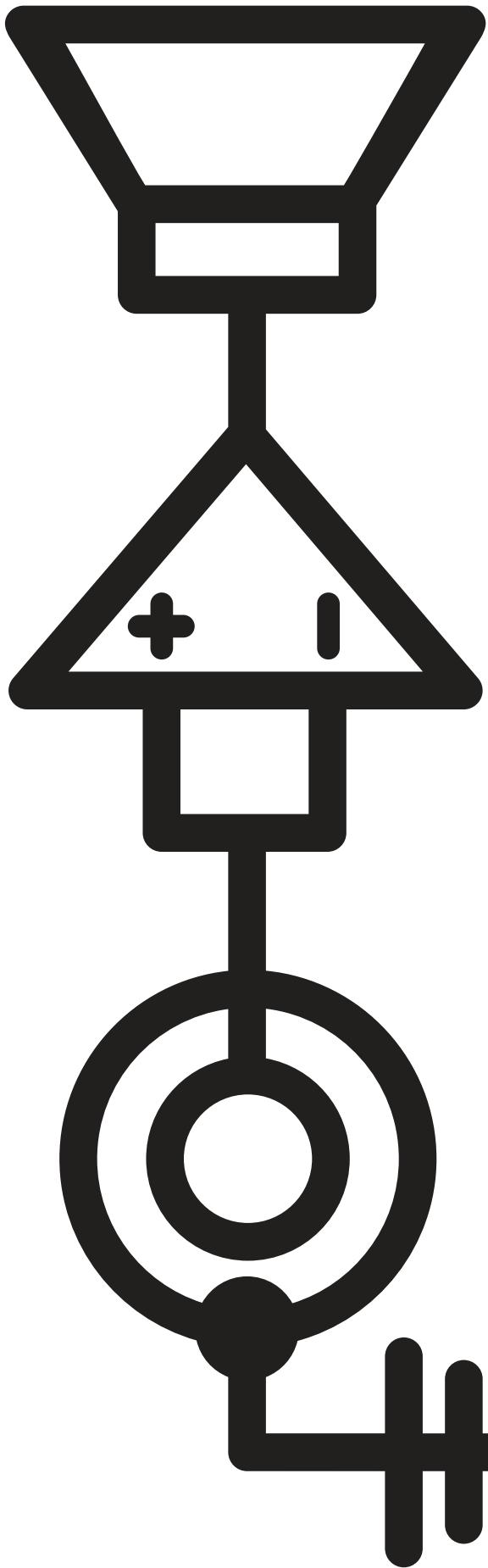
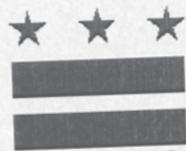


**SEPTEMBER 22-27 2009 / WASHINGTON DC
SONIC CIRCUITS FESTIVAL OF EXPERIMENTAL MUSIC**



DC SOUND FESTIVAL

DC-SONICCIRCUITS.ORG



Welcome

To Washington, DC

Sonic Circuits Festival of Experimental Music

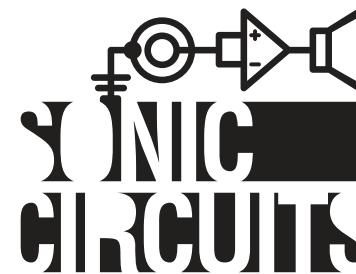
September 22 - 27, 2009

As Mayor of the District of Columbia, I am pleased to welcome the Sonic Circuits Festival of Experimental Music to our nation's capitol.

The Sonic Circuits Festival of Experimental Music, initiated by the American Composers Forum, enriches the Greater Washington, DC music and art communities with the opportunity to sample experimental and avant-garde electronic music, with an emphasis on improvisation and artistic use of new technologies. The Washington, DC chapter of the American Composers Forum has now expanded the scope of Sonic Circuits to include electro-acoustic compositions, free jazz, modern classical, noise rock, electronic drone and experimental folk, as well as live video and film programs, presented year round.

On behalf of the residents of the District of Columbia, you have my best wishes for a productive and enjoyable event

Adrian M. Fenty
Mayor, District of Columbia



JEFF SURAK
Festival Director

PAT GILLIS
Director, Grants & Marketing

JONATHON MORRIS
ACF-DC Director,
SCDC Comptroller

JS ADAMS
Press Officer

CHESTER HAWKINS
Art Director

CORY O'BRIEN
Web Developer



American Composers Forum, DC Chapter
3309 Bunker Hill Road
Mt. Rainier MD 20712
301.715.3779
dc@composersforum.org
composersforum.org/dc

The American Composers Forum, DC Chapter (ACF-DC) acts as a catalyst for new music in the region: providing professional development services for artists, as well as presenting public events. As a presenter, we empower artists to produce public performances, provide marketing assistance, and work to connect artists with audiences (and vice-versa). Additionally, by providing direct financial support for community-based composer residencies, ACF-DC fosters a demand for new music, enriches communities, and helps develop the next generation of composers, musicians and music patrons.

STAY TUNED IN:

Join the Sonic Circuits email list and receive updates, festival announcements and gig alerts. Sign up at dc-soniccircuits.org.

SUPPORT SONIC CIRCUITS:

The DC Commission on the Arts and Humanities has awarded Sonic Circuits a substantial matching grant for the production of the 2009 festival, setting the stage for a festival that will top all previous festivals. Much work remains, and we need to secure additional funds to meet the requirements of the grant. Sonic Circuits is a program of the American Composers Forum - DC Chapter, a 501(c)(3) public charity, and your donation is fully tax-deductible. You can securely make your donation online at dc-soniccircuits.org.

"Gee, I never knew such stuff was happening in DC."

This is a phrase I hear with unsurprising frequency at shows and during the Sonic Circuits Festival each year. To most people's amazement there is experimental music being made in Washington DC, and its been happening for quite sometime. Maybe the fact that the experimental sounds emanating from DC don't have a single stylistic voice or approach is what has prevented it from being better known like some of the other genres that people tend to associate with DC, such as hardcore or gogo.

Operating under the radar has allowed a multitude of new sonic species to develop and thrive, creating an aural galapagos bound by

the Beltway. Noise collides with free improv, splits its DNA with drone, and incubates in the warmth of psych, and from the swamp of the Potomac arises a sound unlike any other. Sonic Circuits celebrates the sonic diversity of the DC area experimental music community by showcasing local artists and presenting performers from around the world, giving audiences a chance to hear exciting and innovative music, unfettered by conventions. It's your antidote to bland entertainment.

Jeff Surak
Director,
Sonic Circuits



Kick off the 2009 edition of **Sonic Circuits** with a special pre-festival event featuring several of Washington DC's favorite musical iconoclasts. On hand will be copies of the *District of Noise Vol.2* CD compilation, a shiny audio companion to this year's festival, loaded with 20 exclusive tracks from upcoming artists and old favorites. Tonight's program will feature several of the artists on the CD:

- SECOND LAND**
- RDK**
- BUSHMEAT**
- NINE STRINGS**
- TL0741**
- SOFT PIECES**
- TWENTY-FIRST CENTURY CHAMBER ENSEMBLE**

PHOTOS: Chester Hawkins/Intangible Arts (Second Land, Bushmeat, Soft Pieces); Colin Jenkins (Nine Strings, 21st Century Chamber Ensemble, RDK, TL0741)

SONIC CIRCUITS DC PRESENTS
DISTRICT OF NOISE VOL.2
 A COMPILATION OF EXPERIMENTAL MUSIC FROM WASHINGTON DC

with contributions by:

- Blue Sausage Infant
- Bushmeat and Gut Head
- Canid
- Jeff Carey
- Fast Forty
- Chris Grier
- Kuschty Rye Ergot
- Insect Factory
- Myo
- Nine Strings
- Sean Peoples
- Pilesar
- RDK
- Second Land
- Soft Pieces
- Nicholas Szczepanik
- Twenty First Century Chamber Ensemble
- TL0741
- VLT_BLK
- Dave Vosh



Released by DC Sonic Circuits
 in conjunction with the 2009 festival





ELLIOTT SHARP Sharp's most recent CD releases include 'Octal' and 'Concert In Dachau' for solo guitar; 'Cryptid Fragments' (a collection of electroacoustic works from 1991-1996); 'Commune' (score to the feature documentary by Jonathan Berman); and 'String Quartets: 2002-2008' with the Sirius String Quartet. Sharp's music-theater work *Binibon* was premiered at The Kitchen in May 2009. He has composed for video artists Nam Jun Paik, Janene Higgins and Paul Garrin, and for choreographers Ton Simons, Jo Andres, Kaja Gam, Barbara Chang and Nina Wiener, as well as collaborating with Japanese Butoh groups. His other scores for film include *The Salt Mines* (Susanna Aikin and Carlos Aparicio) and *Daddy And The Muscle Academy* (Ippo Pohjola). elliottsharp.com

Elliott Sharp is an American multi-instrumentalist, composer and performer, central to the avant-garde music scene in New York City for over 30 years. He has released over 200 recordings spanning the musical spectrum, all with his personal stamp. He has pioneered ways of applying fractal geometry, chaos theory and genetic metaphors to musical composition and interaction.

His collaborators have included Nusrat Fateh Ali Khan, Radio-Symphony of Frankfurt, Debbie Harry, Hubert Sumlin and Pops Staples, Jack deJohnette, Sonny Sharrock, Arthur Blythe, Oliver Lake, Billy Hart, Christian Marclay, and Bachir Attar, leader of the Master Musicians Of Jajouka.

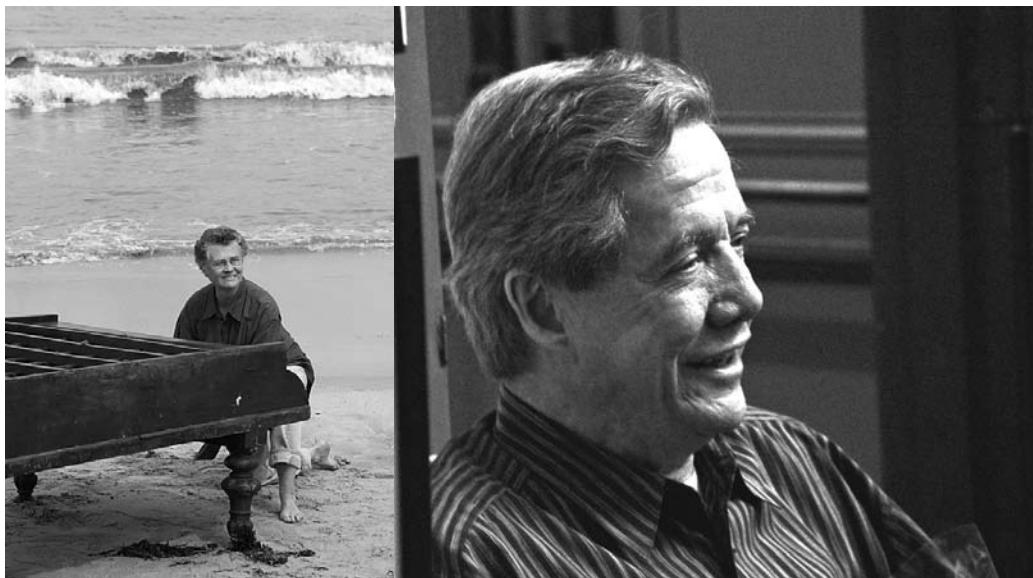
BLK W/BEAR +VJ POPPINS



Initially a solo project, **BLK w/ BEAR** has developed into a full band structure, championing delay and decay through the physical manipulation of altered vinyl recordings and broadcast interference. They have garnered glowing reviews and international airplay for the thought-provoking and moving 'Wish for a World Without Hurt' collaboration with London's **Rothko**. Their warm drones and ambient loops have accompanied film/video projects in NYC and London, with selections from 'Wish for a World' used in the Discovery Channel's poignant, Emmy-nominated 'The Flight that Fought Back' program. The four-track 'Version 3' extended play is available for download at the Long Division with Remainers '14 versions of the same EP' project site and will be released in a box set collection with all fourteen versions later this year. New studio material is also available from Ultra-red's Public Record audio-advocacy project (Los Angeles) and Trace Recordings (London).

VJ Poppins is an installation and performance artist who embraces the phenomenon of synaesthesia. Drawing from archival footage, she manipulates video output through live, spontaneous editing. Like a DJ, she scratches through multiple layers of moving images searching for that perfect mix to create visual juxtapositions and non-linear narratives.

JS Adams: loops, source electronics, prepared vinyl
 Doug Poplin: cello and effects
 PD Sexton: electric bass and effects, source electronics
 VJ Poppins/Renee Shaw: live video mix
myspace.com/blkwbear



ANNEA LOCKWOOD & THOMAS BUCKNER

Annea Lockwood was born in Christchurch, New Zealand where she received her early training as a composer. Lockwood collaborated frequently with sound-poets, choreographers and visual artists, and created a number of works which she herself performed. During 1969-72, Lockwood created *Piano Transplants*, in which pianos were variously burned, "drowned" and partially buried. During the 1970s and 80s she turned her attention to performance works focused on environmental sounds and life-narratives, using low-tech devices such as her Sound Ball (a foam-covered ball containing 6 small speakers and a radio receiver). Recordings of her music are available on Lovely, XI, What Next/OO Discs, Rattle Records (NZ), Harmonia Mundi, CRI and Finnadar/Atlantic.

For over three decades **Thomas Buckner** championed music of

the avant-garde in America and throughout the world as a performer, producer and promoter. He has participated in over 40 recordings, including five solo albums. The entire discography features newly commissioned works by an impressive array of composers including Annea Lockwood, Somei Satoh, Alvin Lucier, Muhal Richard Abrams, Blue Gene Tyranny, Brian Smith, David Behrman and many others, who utilize Buckner's wide range of musical styles. For the past eighteen seasons, Buckner has curated the Interpretations series with the World Music Institute in New York City. He also has created the Mutable Music record label to produce new recordings and reissue some important historic recordings, previously unavailable in CD format.

lovely.com/bios/lockwood.html
thomasbuckner.com



NEVER WORK

Never Work is a duo of **Kenneth Yates** and **Cory O'Brien**, playing electronic free improv with no-input mixing and custom software. All timbre and composition happen in the immediate situation.

The sounds are variously tolerable and intolerable. Sometimes it will be beautiful, and sometimes you are checking the path to the exit. In this respect a **Never Work** concert is just like anything else in life.

neverwork.mysound.com



NINE STRINGS +PILESAR

Daniel Barbiero (amplified double bass, preparations) is a native of New Haven, CT. His music reflects his long-standing interest in scalar and free improvisation, aleatory and graphic composition, microtonality and Hindustani classical music. In addition to ongoing solo projects and experimental collaborations, he plays in the **Little Falls Jazz Quartet**.

Gary Rouzer (five-string electric bass-cello, found objects, voice and electronics) was born in Washington, DC and started playing electric bass at 16. He studied double bass at Berklee College of Music in Boston and

played locally in the Alexandria Symphony. Electro-acoustic free improvisation serves as his primary approach to music performance.

Pilesar (*pie-LEE-zur*) is a percussionist and songwriter who creates quirky soundscapes and rhythmically dense improvisations. Instrumentation includes drums, voice, toys, electronics, broken effects pedals, thrift store finds, tapes and various environmental factors.

As a soloist or collaborator, Pilesar (aka Jason Mullinax) has released dozens of fiercely independent recordings on his DIY label, Chameleon Dish Archives. He is based in Takoma Park, MD.

myspace.com/ninestringsduo
pilesarmusic.com

MIND OVER MATTER MUSIC OVER MIND



Our medium is sound: generated, borrowed and relocated. With this sound we create places and we create events. Some of these events are music. Many are not. To the extent that the places and events we create are extraordinary and the manner in which the events are allowed to occur within these places is extraordinary, our work product is extraordinary. This is the critical dimension of MOM².

The semantic dimension of the project is a bit more nuanced. First point of order: Our work is not a text. By intention, the sounds that we

have generated, collected and brought into conjunction are not to be taken as a socially conditioned statement to be decoded or read, nor as an instance of personal or cultural expression to be felt. The political dimension of MOM² is rooted in the distinction between these two approaches.

MOM² is directed at the function of consciousness, not at its contents.

For the mind, morphology is physiology and MOM² seeks to redraw the boundaries of mental health. This radical re-normalization of mental possibility is inherently political, challenging as it must, the most basic premises of social organization and order.

Thomas Stanley (aka **Bushmeat**): electrons
Bobby Hill: record players
Chris Downing: laptop, keyboards, samples
Luke Stewart: MPC-sequencer

musiccovermind.org



TWENTY-FIRST CENTURY CHAMBER ENSEMBLE

The Twenty-first Century Ensemble is a project of **Janel Leppin** (cello; electronics), **Anthony Pirog** (guitar), **Mike Sebastian** (reeds) and **T. A. Zook** (basscello; misc. instruments; processors). The Ensemble has been described as “a supergroup using free improvisation to bridge the worlds of classical chamber music, jazz, and the joyously unspecified music we often call the ‘avant garde.’” From time to time, guest artists such as Aaron Martin (alto sax) and Larry Gomez (percussion) will join the Ensemble on stage. The music presented by the Ensemble is unscored, unrehearsed and totally improvised on the spot.

myspace.com/xxichamberensemblepartone

janelleppin.com

anthonypirog.com

mikesebastian.alkem.org

myspace.com/mikesebastian

netnewmusic.ning.com/profile/tazook

myspace.com/tazook

myspace.com/tazookbasscello

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FERN KNIGHT

Under cellist **Margaret Ayre's** orchestration, DC/Philadelphia quartet **Fern Knight** transfigures her acoustic Medieval-tinged songs with contrasting layers of 60s improv, 70s prog rock and new wave of British heavy metal – retelling the band's collective history.

Juxtapositions of the arcane and modern in her music and life drew Margaret to pen the band's fourth album *Castings* (vhf), a song cycle exploring how the ancient divinatory art of the Tarot and the well-worn archetypes contained therein continue to flow through present day society.

The core quartet is rounded out by **Jesse Sparhawk** (harp/electric bass), **Jim Ayre** (Flying V/drums) and **James Wolf**, published Sun Ra scholar (violin). Margaret also co-scored a new soundtrack to 1970 Czech new wave film *Valerie and Her Week of Wonders* for a ten-piece ensemble that included Jesse and Jim called **The Valerie Project** (Drag City).

fernknight.com

LUIGI ARCHETTI



Luigi Archetti is a composer, music performer, sound experimenter, guitarist and visual artist (painting, installations, drawing and video), and has developed a number of sound installations and cross-over projects. He has initiated various music projects in the avant-garde and experimental music fields (electronica, improvisation, noise and computer music) and has realised various live film soundtracks and live video performances. He has performed with various projects as well as solo in Switzerland, Germany, the UK, Austria, France, Italy, Poland, Liechtenstein, Canada, the US, Japan and Russia. In 2006, Archetti and Bo Wiget took part in *Auf den Tisch/At the Table* in Vienna and Salzburg, an improvisation project with dancers, performers and musicians with Meg Stuart (curator).

The film *I Have Seen You Dance Better Than This* by Archetti/Wiget is the winner of the ninth MuVi-Awards of the 53rd International Short Film Festival in Oberhausen in 2007.

luigiarchetti.com

ODAL



Odal is Peter Zincken's oldest moniker, and dates back from the mid eighties. While Peter frequently changed the name of his label over the past year (Bloedvlag Produkt, New Noise and more recently Stront) Odal is a constant. According to Peter himself Odal stands for "Overdikke Avondlul" - which roughly translated boils down to "Supersized Evening Dick." Odal means old-school harsh noise: full blast ahead and frontal nudity.

myspace.com/123odal

PHOTOS: courtesy of the artists

LABEL COMPILATION FEATURING

EDISON WOODS BLK W/BEAR
 SLEEPING YEARS SARAH JUNE
 THE RESISTANCE
 [MARK BEAZLEY + CHRIS DELVAUX]
 DAVID HURN
 BUILDING CASTLES OUT OF MATCHSTICKS
 MARTINA BERTONI [MODERN INSTITUTE]
 STEPHEN SPERA
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 [INCL. GRAHAM DIDS/GAGARIN]

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 SIGNALS DAVID HURN THE SLOW LIFE



www.tracerecordings.com



WEDNESDAY SEPT. 23

VELVET LOUNGE / 915 U STREET WASHINGTON DC / 9PM / \$10

See page 10-11 for full calendar and venue details



BLUE SAUSAGE INFANT

Washington DC's Chester Hawkins has performed as **Blue Sausage Infant** since 1986. The sound of BSI can range from brutalist noise to textured drones, pounding neo-tribalism, krautrock-flavored psychedelia or cut-ups of cultural artifacts. Binding it all together is a desire to induce trance states, by any means necessary.

Instrumentation involves an eclectic mix of electronics with more organic sources: Squeaky dog toys and digitally abused lap-steel guitars have recently joined the arsenal of synths, bass, samplers and acoustic items.

Since 1988, BSI has produced 14 full

releases under the Intangible Arts imprint and has contributed to compilations across the USA and England. Collaborators include Violet, Haunted Toilet, Changes to Blind, New Carrollton, Lida Husik and Stolen Government Binder Clip.

A selection of BSI material has been used for the soundtrack to Tim Ashby's film *Surface To Air*, due for release in 2010.

In 2008, Blue Sausage Infant launched a fresh attack of live performances, delivering unpredictable, hallucinatory sounds for brave dreamers in the DC area.

myspace.com/iabluesausageinfant



TWILIGHT MEMORIES OF THE THREE SUNS

Twilight Memories of the Three Suns is a DC-based creative noise collective consisting of **Damian Languell** and **Jenny Tucker**. Exploring the outer limits of sound production, performance and the nature of sound itself, this exciting collective rocks the house with weird ideas and weirder music.

"Somewhere in the realm of French Electro/Acoustic, but way crusty. Disparate, abstract jams with a dude chopping wood, squealing tape manipulation, a reeded pvc tube, and a young lady pounding tabletops while squawking indecipherable words." - Aaron Hibbs (*Sword Heaven*)

youtube.com/watch?v=rLL499cdnEU
youtube.com/watch?v=30GDuyamxoA

PHOTOS: Marian Haggard (Blue Sausage Infant); Chester Hawkins/IntangibleArts (Twilight Memories)

dc-soniccircuits.org

Thor's Rubber Hammer



I Heart Lung / DWMTG- *Ecstatic Jazz Duos 12"*

2nd installment in the series. IHL scores symphonies for riots wiewing only a guitar and drums. DWMTG makes "bass/drum low-key insectoid burrowing." (-*Blastitude*)



Talibam! / Wasteland Jazz Unit- *Ecstatic Jazz Duos 12"*

"Talibam couples) inhuman drum schizophrenia and synthesized electronic buffoonery." (-*Forest Gospel*)
"Wasteland Jazz Unit) could peel rust off of chrome, and probably your sanity as well." (-*Dusted*)



v/a- *Last Winter We Didn't Sing CD*

A wistfully melodic winter-inspired compilation featuring tracks from Scott Tuma, Greg Davis, Fabio Orsi, Susan Alcorn, The Instruments, Nicholas Szczepanik, more.



Also:

CDRs from Nick Hennies, Bright Duplex, The Pistil Cosmos, Gay Africa, Pete Fosco, Mothguts, throuRoof

Cassettes from Beru, Robe., Dark Inside The Sun, Layne Garrett, Rambutan, Basillica

Soon:

I Heart Lung- *Interoceans 12"*
Hexlove- *Overcast Hawk Flight/Chimesin CD*
Valerio Cosi & Enzo Franchini/ Jeremiah Cyerman & Matthew Welch- *Ecstatic Jazz Duos 12"*
Fabio Orsi- *Picture Yourself In A Cloud 12"*

www.thorsrubberhammer.com

**Sonic Circuits presents:
domizil artists showcase
at the Embassy of Switzerland**

domizil started up in 1996 on the initiative of Marcus Maeder, who was soon joined by Bernd Schurer. domizil sees itself as a platform for coordination, presentation, production, interchange and cooperation, focusing mainly on publishing and distributing the work of our network of artists - be it online or as record releases, live media or through the organization of events. From their first release, domizil has been poised for an in-depth exploration of digital culture, its sounds, methods and its social context. Their artistic focus lies on sonic art and all the facets of its digital practice today, and linking the work of their artists to the many different artistic genres. domizil is based in the heart of Zurich, Switzerland.

domizil.ch



**BERND
SCHURER**

Bernd Schurer, born 1970 in Zurich, with studies in Philosophy and Film Science at the University of Zurich and Bachelor of Arts at the Lucerne University of Applied Sciences and Arts. Schurer is an artist who mainly focuses on the work with sound in a variety of contexts. He has realized compositions and audioworks for film, media and sound installations, as well as for the stage and has realized one opera score, all of which cover a broad spectrum of distinct aesthetics.

His main interest lies in conceiving systems, that are autonomous, interactive or self-contained, through the use of digital and computer-aided techniques, mostly applying "experimental methods" — as well as a healthy dose of research, "skepticism" and daydreaming. He often collaborates closely across different media with other artists. His works have been staged internationally and have received some acclaim and rewards.

domizil.ch/schurer



**MARTIN
NEUKOM**

Martin Neukom was born in 1956. He studied musicology, mathematics and psychology at the University of Zurich, music theory at the Musikhochschule Zürich and choral conducting at the Kantorenschule Zürich. He works as a teacher of music theory and as a composer. He is engaged in sound synthesis and composition with computers. He was commissioned by the HMT (Hochschule Musik und Theater Zürich) to write the book "Signale, Systeme und Klangsynthese - Grundlagen der Computermusik," which was accepted as his doctoral thesis by the University of Zurich. He is head of the department Computer Music at the Institute for Computer Music and Sound Technology ICST.

domizil.ch/neukom.html



**THOMAS
PETER**

Thomas Peter (born 1971) is a musician and composer. His activities range from composing electro-acoustical music and theatre music, performing improvised music, creating sound installations to realizing and interpreting of live electronic. His main interests lie in the digital form of electronic music, in its adaption as an acoustical content in different spaces and in computer operated sound installations. Thomas Peter studied audiodesign, composition and improvisation at the Hochschule für Musik in Basel.

tpeter.ch



**JAN
SCHACHER**

A doublebass player, composer and digital artist, **Jan Schacher** is active in electronic and exploratory music, in jazz, contemporary music, performance and installation art as well as writing music for chamber-ensembles, theatre and film. His main focus is on works combining digital sound and images, abstract graphics and experimental video in the field of electro-acoustic music and in mixed-media projects for the stage and in installations. Jan Schacher has been invited as artist and lecturer to numerous cultural and academic institutions and has presented installations in galleries and performances in clubs and at festivals such as Résonance Festival (Paris), Sonar Festival (Barcelona), Transmediale Festival (Berlin), the Holland Festival (Amsterdam) and many other venues throughout Europe, North America, Australia and Asia.

jasch.ch



MARCUS MAEDER

Marcus Maeder, born 1971 in Zurich, has studied Art at the University of Applied Sciences and Art in Lucerne and studies Philosophy at the University in Hagen. He realized his first musical projects in the mid-nineties, when the term "Digital Culture" was just beginning to gain usage. The setting was the Kombirama, an artists collective and project space in Zurich. It was during this period that he and Bernd Schurer founded the domizil music label. domizil is a platform for recorded music, an occasional concert venue, a loosely connected group of artists, and, as a label, an interface and instrument for reaching the public. The focus of Maeder's work is computer music and sound art, which he regularly tries to integrate into broader contexts, creating networks and building bridges, either in connection with theatre projects and installations or in his capacity as author and curator.

marcusmaeder.net



EVAN PARKER + NED ROTHENBERG DUO

Composer/Performer **Ned Rothenberg** has been internationally acclaimed for both his solo and ensemble music, presented for the past 30 years in North and South America, Europe and Asia. He performs primarily on the alto saxophone, clarinet, bass clarinet, and the shakuhachi - an endblown Japanese bamboo flute. He leads the trio **Sync**, with Jerome Harris, guitars and Samir Chatterjee, tabla. Recent recordings include Sync's *Harbinger*, *Intervals*, a double-CD of solo work, *Live at Roulette* with Evan Parker and *Are You Be* and *The Fell Clutch* on Rothenberg's Animul label. Chamber music releases include *Inner Diaspora* and *Ghost Stories*, on Tzadik and *Power Lines* on New World. Other collaborators have included Sainkho Namchylak, Paul Dresner, John Zorn, Marc Ribot and Yuji Takahashi.

While happy to operate in all manner of ad hoc situations, **Evan Parker** has formed a number of long-term associations that have

continued to allow him to grow musically (far too many to list here).

He has also continued for over 25 years his association with the 'Blue Note' musicians, who left South Africa to escape apartheid and settle in London in the late 1960s.

In spite of this major group activity, it is as the creator of a new solo saxophone language, extending the techniques and experiments started by John Coltrane and Albert Ayler, but taking them away from the rhythmically jazz-related areas and into the realm of abstraction, that Parker is perhaps most recognised. In particular, his use of circular breathing techniques to create extended, complex, overlapping, repetitive and beautiful soundscapes is generally seen as the apex of saxophone virtuosity.

In November 2001 Evan Parker started his own CD label: psi.

nedrothenberg.com

BICAMERAL MIND



Bryce Eiman and Shaun Sandor formed **Bicameral Mind** in 2007 in North Carolina. Bryce brings much experience to this project as his career in tape treatments, electro-acoustics, ambient and noise music spans over 20 years in a wide variety of projects. Shaun has been performing ambient and electro pieces since 2006 as **Promute**, using field recordings, homemade junk, homemade gadgets and simple signal processors. We appropriately borrowed from Jaynes the idea of the left-brain and right-brain working together to form a single output.

We will be featuring a piece that consists of feedback mixing through contact mics, light signal processing, acoustic instruments, homemade gadgets, tape treatment and sampling.

myspace.com/bicamind



JANEL AND ANTHONY

Janel and Anthony are an experimental cello and guitar duo living in New York. Their intuitive compositions leave room for improvisation while staying grounded in their cumulative musical backgrounds. Combining their knowledge of rock, classical, surf, jazz, Japanese traditional music and free improvisation, the duo work together to create something beautiful every performance.

janelleppin.com

anyhonypirog.com

myspace.com/janelandanthony

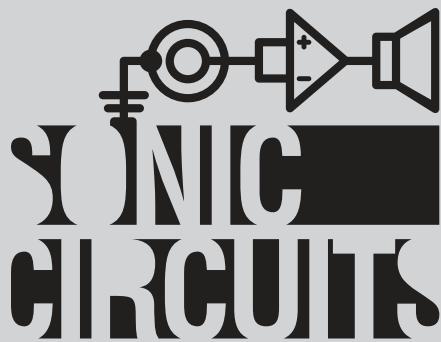


DAVID DANIELL

David Daniell is a composer and performer working in the intersections of acoustic and electronic instrumentation and of composition and improvisation. As a performer, Daniell utilizes acoustic, electric and pedal steel guitars along with a variety of electronics. He has worked for over a decade as a member of the improvising blues-drone trio **San Agustin**, along with many other collaborators through the years, including Loren Connors, Rhys Chatham, Tim Barnes, Ateleia, Jeph Jerman, Thurston Moore, Sean Meehan, Tomas Korber, Greg Davis and Jonathan Kane, and currently works in an ongoing duo with Douglas McCombs, **Brokeback**

Tortoise. Daniell's compositional work utilizes displaced and abstracted field recordings juxtaposed with manipulated acoustic instruments and sounds of purely electronic origin, with great attention to sonic detail and aural depth-of-field, as captured in two solo albums, 2002's *sem* (Antiopic) and 2006's *Coastal* (Xeric/Table of the Elements). Recent compositions have incorporated a variety of acoustic instruments in larger ensemble settings. One such work, *Sunfish* (for twelve to fifteen musicians), was performed at the Fugue State Festival in Chicago (June 2007) and the X Avant Festival in Toronto (September 2007).

daviddaniell.com



2009 FESTIVAL CALENDAR

Schedule accurate at time of printing. Subject to change without notice.
Please check dc-soniccircuits.org for the latest info.

SATURDAY SEPT.19

7:30PM / \$8

Details page 3

**SECOND LAND
BUSHMEAT
NINE STRINGS
THE TWENTY-FIRST CENTURY
CHAMBER ENSEMBLE
RDK
SOFT PIECES
TL0741**

Pyramid Atlantic Art Center

8230 Georgia Avenue,
Silver Spring MD
pyramidatlanticartcenter.org

Public Transportation:
Metro red line to Silver Spring station,
three blocks south on Georgia Ave.
Metrobus routes 70, 71 (from DC),
Y5, Y7, Y8, Y9 (from Maryland)

Parking:
Free parking in front of the building and
neighborhood curbside parking (free meters
after 7pm).

TUESDAY SEPT.22

7:00PM / FREE

Details page 4

**ELLIOTT SHARP
ANNEA LOCKWOOD & THOMAS
BUCKNER
NEVER WORK
BLK W/BEAR + VJ POPPINS**

Kogod Studio Theatre

Clarice Smith Performing Arts Center,
University of Maryland
Corner of Rt 193 (University Blvd.) and
Stadium Drive on the campus of the
University of MD, College Park MD.
claricesmithcenter.umd.edu

Public Transportation:
Metro green line to College Park/University
of Maryland. From there, it's a bit of a walk.
The center suggests taxi service (there is a
taxi stand at the Metro Station). After the
performance you can ask a House Manager
to call a taxi to take you back to Metro.

Parking:
Visitors may park for free in Lot 1, the large
surface lot just beyond the Center.

WEDNESDAY SEPT.23 #1

6:00PM / FREE

Details page 5

**NINE STRINGS + PILESAR
MIND OVER MATTER MUSIC OVER
MIND
THE TWENTY-FIRST CENTURY
CHAMBER ENSEMBLE**

KENNEDY CENTER'S MILLENNIUM STAGE / 6PM / FREE

Millennium Stage at the Kennedy Center

2700 F Street. NW
Washington DC
intersection of New Hampshire Avenue
and Rock Creek Parkway
kennedy-center.org

Public Transportation:
Metro orange & blue lines to Foggy Bottom.
From there, short walk via New Hampshire
Avenue or use the free Kennedy Center
Shuttle: signs are towards the left as you
exit the escalator, shuttles depart every 15
minutes.
Metrobus route 80.

Parking:
\$18. All major credit cards accepted.

WEDNESDAY SEPT.23 #2

9:00PM / \$10

Details page 6-7

**FERN KNIGHT
LUIGI ARCHETTI
ODAL
BLUE SAUSAGE INFANT
TWILIGHT MEMORIES OF THE
THREE SUNS**

Velvet Lounge

915 U Street NW,
Washington DC
velvetlounge.com

Public Transportation:
Metro green line to U Street station.
Numerous bus lines serve the area.

Parking:
Limited on-street neighborhood parking.
Public transit recommended.

NOTE: Dr. Bibber is liable to perform anywhere, at any time. Be alert.

All shows will begin PROMPTLY at the time indicated. Please show up early!
Tickets will be available at the door 30 minutes before show time. Advance tickets can be purchased at dc-soniccircuits.org, under the **2009 FESTIVAL** link.

Ticket orders are processed using Paypal. Please printout the Paypal email as this will be your ticket. A \$1 handling fee is added to each ticket ordered. Tickets for the Sept 27 show at the Black Cat can be purchased at the club or via ticketalternative.com/Venues/399.aspx.

Save money by purchasing a 2009 Festival Pass. Only \$50!

**UPCOMING at
PYRAMID ATLANTIC:**

Sunday, October 18, 2009 / 7pm
Jim Haynes, Brendan Murray,
murmer, Nicholas Szczepanik

Wednesday, November 4, 2009 / 8pm
Peeping Tom

Saturday, November 7, 2009 / 8pm
Maria Chavez, Ben Miller & Violet,
Tone Ghosting, Jonathon Zorn & Mike Bullock

THURSDAY SEPT.24

7:00PM / \$10

Details page 8

**BERND SCHURER
MARTIN NEUKOM
THOMAS PETER
JAN SCHACHER
MARCUS MAEDER**

Embassy of Switzerland

2900 Cathedral Avenue NW
Washington DC
swissemb.org

Public Transportation:
Metro red line to Woodley Park/Zoo.
Walk north 2 blocks on Connecticut Ave,
left on Cathedral Avenue, walk 2 blocks.

Parking:
Available on Embassy lot.

FRIDAY SEPT.25

7:30PM / \$15

Details page 9

**EVAN PARKER +
NED ROTHENBERG DUO
DAVID DANIELL
BICAMERAL MIND
JANEL & ANTHONY**

Pyramid Atlantic Art Center

8230 Georgia Avenue,
Silver Spring MD
pyramidatlanticartcenter.org

Public Transportation:
Metro red line to Silver Spring station,
three blocks south on Georgia Avenue.
Metrobus routes 70, 71 (from DC),
Y5, Y7, Y8, Y9 (from Maryland)

Parking:
Free parking in front of the building and
neighborhood curbside parking
(free meters after 7pm).

SATURDAY SEPT.26

2PM-2AM / \$20

Details page 12-15

**JANDEK
KOTRA
NORTHERN MACHINE
QFWFQDUO
AYYOKO CONFIDENTIAL
IGE*TIMER
JEFF CAREY
TIM HECKER
GUNTER HAMPEL EUROPEAN TRIO
W/ELLIOTT LEVIN
BLEVIN BLECTUM
FCKN BSTRDS
SOFT PIECES
OLIVIA BLOCK+TOMAS KORBER
PILESAR
ERGO
SECOND LAND
SEAN PEOPLES**

Velvet Lounge

915 U Street NW,
Washington DC
velvetlounge.com

Public Transportation:
Metro green line to U Street station.
Numerous bus lines serve the area.

Parking:
Limited on-street neighborhood parking.
Public transit recommended.

SUNDAY SEPT.27

8:00PM / \$15

Details page 16-17

**FAUST
RAT BASTARD+CHRIS GRIER
+ULRICH KRIEGER
HEALTH
PEKKA AIRAKSINEN
ALEXEI BORISOV & ANTON NIKKILÄ**

Black Cat

1811 14th Street NW,
Washington DC.
blackcatdc.com

Public Transportation:
Metro green line to U Street station.
Walk west 2 blocks, left on 14th street and
3 blocks south.
Bus routes 52 & 54 serve 14th Street.

Parking:
neighborhood/street curbside.

For details on Metro rail and bus routes and schedules, visit wmata.org
or call Metro information at (202) 637-7000 or TTY (202) 638-3780.



BLEVIN BLECTUM

Bevin Kelley (aka **Blevin Blectum**) is an electronic musician. She has recently relocated from the industrial armpit of Oakland, California, to the humid lovecraftian greenery of Providence, Rhode Island. She will begin work on a PhD at Brown University's MEME department in the Fall of 2009. She often performs live electronics with voice, video, costume and accompanying film.

Bevin has been a composer-in-residence at the Headlands Center for the Arts in California, and at the Kimmel Harding Nelson Center for the Arts in Nebraska. She has toured extensively through the USA and Europe since 1998. In 1999 she was the winner of the 1999 New Langton Arts Music award for her first solo CD *Pirate Planets* on the Phthalo label (Los Angeles). Her second and third albums, *Talon Slalom* (2004) on Deluxe Records, and *Magic Maple* (2006) on the Praemedia label, were greeted with much critical acclaim. In 2008 Bevin released her fourth solo album, *Gular Flutter*, on an unsuspecting public via the AAGOO label (New York).

Blevin is one half of the recently reformed and reunited groundbreaking digital duo **Blectum From Blechdom**, recipients of the 2001 Ars Electronica Award of Distinction in Digital Music (for their album *The Messy Jesse Fiesta*). She was one quarter of the audio/visual band **SAGAN**, alongside Ryan Junell, Jon Leidecker, and Jason Doerck. SAGAN released a feature film DVD and full length CD titled *Unseen Forces* on Vague Terrain (San Francisco) in 2006, followed by a vinyl and 3" CD release titled *Resting Pleasures* on 333 Recordings (Oakland).

blevin.lsr1.com



PILESAR

Pilesar (pronounced pie-LEE-zur) is a percussionist and songwriter who specializes in creating quirky soundscapes and rhythmically dense improvisations. Instrumentation includes drums, voice, toys, electronics, broken effects pedals, borrowed instruments, thrift store finds, tapes and various environmental factors.

As a soloist or collaborator, Pilesar (aka Jason Mullinax) has released dozens of fiercely independent recordings on his DIY label, Chameleon Dish Archives. Recommended for fans of Black Dice, Boredoms, Mothers of Invention, Renaldo and the Loaf, Ruins, Tom Waits and Ween. He is based in Takoma Park, MD.

pilesarmusic.com



SECOND LAND

Second Land is a collaboration of audio/visual artists who create improvisational music, using an array of vintage tape machines, acoustic instruments, electronic devices and domestic objects. A live performance by Second Land combines spontaneity with structure to produce a lighthearted and unobtrusive sound in the tradition of chance music and ambient drone. The collaboration's members include **Luke Hazard, Curt Seiss, Dani Seiss** and **Dylan Kinnett**. The name "Second Land" implies this project is new territory of artistic exploration for the group.

second-land.com



SOFT PIECES

The aim of the **Soft Pieces** project is to join the organic nature of improvisational performance with the versatility of digital tools, pairing spectacle with subtlety to create a memorable experience for each audience member.

softpieces.com



SEAN PEOPLES

Sean Peoples is a local Washington, DC artist and musician working with found and arranged sounds. In 2004, he began releasing local and not-so-local musicians on Sockets Records, his independent music label. Sockets has released over 50 recordings since the label's inception and is about to celebrate its five year anniversary. In the last few years Sean has scored soundtracks for films as well as dance and theatre productions. In his live performances, he mixes ambient sounds, minimal melodies and driving beat structures. During the day, Sean works at the Woodrow Wilson Center's Environmental Change and Security Program.

socketscdr.com



JEFF CAREY

American composer and electro-instrumentalist **Jeff Carey** focuses on novel sound generation techniques ranging from feedback systems to non-standard synthesis. His electronic compositions are the expressions of structural possibility using composed algorithms where sound is elastic, non-linear, multi-dimensional, and part of an indivisible whole. As an electro-instrumentalist, he is dedicated to making self-built synthesis software a viable live performance instrument: no editing and no non-realtime operations.

His music has been performed at festivals and galleries in Europe and the US such as Pixilerations,

NIME, High Zero, Natt Jazz, Gaudeamus Live Electronic Music Festival, Sonic Acts XI, SEAMUS, Ekko Festival, NuMusic, Borealis, Gaudeamus International Music Weeks and the Chelsea Museum.

Carey builds custom software instruments for musicians and has given lectures or courses on SuperCollider 3 at Peabody Conservatory, STEIM, Tisch ITP at NYU, BEK, TEKS, NoTAM, and Princeton. He co-produces DNK Radio for new live electronic music on Dutch Public Radio. He is a founding member of the **N-Collective**.

jeffcarey.foundation-one.org



AYYOKO CONFIDENTIAL

Ayyoko confidential is a creative collaborative project between video artist **Ayodamola Okunseinde** and electronic musician and vocalist **Yoko K. Ayodamoka**, whose self-produced debut album *012906* (Asahra Music, 2006) was a finalist for “Best Album in Electronica” by the 6th Annual Independent Music Awards; Yoko was born and raised in Japan, and classically trained on piano for a decade; aspires to mediate between the sensual and spiritual through the hypnotic soundscape she defines as “organic electronica.”

As a creative director and visual artist working in the multimedia field, Ayo has worked with notable artists like Donald Odita and Ike Ude. He has made significant contributions to the Washington, DC arts scene with his recent projects *Smacktv: a contemporary arts show* and *Variance*. Collaborating with local artists, ayo has helped to foster interdisciplinary arts projects including “Arabesque Rising,” “New Music Compositions” and the “Fresh Produce Film Festival.” Ayodamola travels extensively and incorporates elements of this global artistic projects in his work as a dialog on the notion of “cross-cultural remix.” He is a founding partner of the multimedia collective **Dissident Display**, and continues to document his projects online.

dissidentdisplay.com
aphrodizia.net



IGE*TIMER

Doublebass meets hacked toys and lofi electro acoustics. Drummer **Simon Berz** discovered the arts of toy hacking a few years ago and found a deep interest in stretching the borders of the term of music far into the areas of sound and noise. The instruments he uses are manipulated objects found at flea markets, in the trash, or in nature. With the soldering iron he manipulates the objects in a way that they become music instruments and sound generators.

Doublebassplayer **Klaus Janek** explored the edges of possibilities on his instrument, defining a new understanding of music for himself, building up dramaturgies and plots created with traditional styles of playing the doublebass as well as discovering new methodes and sounds by using traditional tools: arco and pizzicato. He doesn't use any kind of other sound manipulating props besides a machine which loops the doublebass instantly.

klaus-janek.de
badabum.ch



QFWFQ DUO

Composer and sound artist **Andrea Pensado** teamed up with digital artist **Greg Kowalski** in Krakow, Poland, in 1997 to form **Qfwfq duo**. The duo's main concern has been live sound-image interaction and the use of movement to articulate complex sounds and digital visual material. Their work is highly performatic and often involves the use of sensors and/or motion tracking devices. The elements of Qfwfq's artistic language are: interactivity, which is treated as an expressive parameter in itself, projected images, electronic sound, voice, movements and/or actions. These elements relate deeply to each other and the relationships among them are in constant change. The duo has performed in Argentina, USA, France, Poland, Canada and Germany.

qfwfqduo.com



OLIVIA BLOCK + TOMAS KORBER

Olivia Block is a contemporary composer and sound artist who combines field recordings, scored segments for acoustic instruments, and electronically generated sound. Her recorded work seeks to introduce and ultimately reconcile nature with artifice in the realms of music and sound. In the process, “organic” sound becomes subtly processed, digitized, and abstracted; “inorganic” sound becomes self-replicating and animate; and “musical” elements such as chamber instruments are defamiliarized from their traditional associations, freeing them to participate in the larger aesthetic possibilities of sound. Block works with recorded media, chamber ensembles, video, and site specific sound installations.

Block has created sound installations for public sites and exhibition spaces including the Museum of Contemporary Art in Chicago, the library at Wesleyan University in Connecticut, the Lincoln Conservatory Fern Room in Chicago, and at the *Echoes Through the Mountains* exhibit at the 2006 Winter Olympics in Turin, Italy. In September 2008 she joined the sound department

faculty at the School of the Art Institute of Chicago.

Tomas Korber has written compositions and played improvised music since the early 90s. He has worked solo and collaborated with the likes of Tetuzi Akiyama, Tim Barnes, Olivia Block, David Daniell, Greg Davis, Dimitri de Perrot, Dieb13, Kai Fagaschinski, Bertrand Gauguet, Graham Halliwell, Jason Kahn, Hans Koch, Lê Quan Ninh, Erik M, Sachiko M, Lionel Marchetti, Mattin, Sean Meehan, Butch Morris, Norbert Möslang, Günter Müller, Toshimaru Nakamura, Otomo Yoshihide, Gert-Jan Prins, Keith Rowe, Bernd Schurer, Yamamoto Seiichi, Adam Sonderberg, Steinbrüchel, Mark Wastell, Christian Weber, Ralf Wehowsky, Stephan Wittwer, Christian Wolfarth and many others. He also composes music for film, dance and theatre.

Tomas Korber has performed extensively across Europe, Japan and North America.

oliviablock.net
tomaskorber.com

JANDEK

Officially, **Jandek** is not a person. Albums and live performances are credited to "Jandek," but the man on the album covers and on stage is "a representative from Corwood Industries." Corwood is the record label; *Jandek* is the musical project. Both are directed by the same individual. The trinity of Jandek, Corwood, and "the representative" is both three and one.

These distinctions became clear only recently, when Corwood started negotiating Jandek performances with promoters. But an early hint was that the first Jandek album was originally credited to "The Units," a name implying a faceless collective. Even the recent live releases do not credit individual musicians.

Before the live performances, Jandek's recorded output described a great arc. At the beginning and again at the end, Jandek was alone. He moved towards collaborators and more accessible music, then away from them again.

In 1978 he began totally alone, not just without the help of other musicians, but practically without relation to other music. The first Jandek LP, *Ready for the House*, is credited to "The Units," but it's obviously a solo work, and the name was never used again.

As the years passed and more albums came out, gradually other musicians and vocalists were added. At first they were only on a song or two; later whole albums were group efforts. At the same time, the music became more extroverted. Electric guitars and crashing drums replaced acoustic guitars; the shy musical whispering of the early LP's gave way to harsh, even crazed sounds. A woman vocalist sang



more and more songs. The music changed again, becoming more melodic and structured and increasingly incorporating recognizable styles of music: blues, folk, sixties rock. A second guitarist and male vocalist appears. The man on the album covers appeared in sharp, fairly contemporary photographs instead of old blurry ones.

Suddenly, in 1993 Jandek made an about face. After one last group track, a long crazed improvisation called *The Electric End*, he said goodbye again to electric instruments, collabora-

tors, and conventional styles. Since then he's been alone again, usually with just his acoustic guitar. He went without even that on three voice-only discs in 2000 and 2001. Since then, he's picked up acoustic guitar again as well as electric guitar, fretless electric guitar, and fretless electric bass.

Corwood dropped a bomb on Jandek fans in October 2004 when the man on the album covers came out of decades of hiding and played an unannounced show in Glasgow. There's been a string of shows since, most of which have followed the same basic format as the first. The representative sings and plays guitar, dressed all in black and backed by local musicians on bass and drums. The group rehearses only once, the afternoon of the show. The music is electric, loud, and largely improvised. For each show the representative writes a whole new set of lyrics, which he keeps on a music stand in front of him.

But other shows have been change-ups. More often lately, the music has been quiet instead of loud. The representative might play piano or synthesizer instead of guitar, or recite a spoken word piece punctuated by harmonica, or sit on drums with a noisy power trio. The other musicians might now play harp, or flute, or bass clarinet, or harpsichord. One audience witnessed an enactment of the primal Jandek scene: a man alone with his acoustic guitar.

For his performance at Sonic Circuits, Jandek will be performing with **Alexei Borisov** and **Anton Nikkilä** (electronics) **Pekka Airaksinen** (keyboards), and **Scott Verrastro** (drums).

tissue.net/jandek



NORTHERN MACHINE

A long-lived sonic disagreement disguised as musical duo, **Northern Machines'** activities manifest evolving obsessions and instabilities in the thrash-dronebient and tryptamine lounge domains. Bass guitar, effects and weighty amplification play **Bill Warford** while synth and effects impersonate **Pat Gillis**. Published reports describe "poisoned yet tasty butter," "nitrous oxide electronics," "insectoid demeanor" and "Industrial new age."

The present-day Northern Machine refuses to die at the Velvet Lounge on Saturday, Sept. 26. Bring your pedal-depressed panchromatic resonance.

northernmachinemusic.com
myspace.com/northernmachine



KOTRA

Kotra is **Dmytro Fedorenko** from Kiev, Ukraine. Though he is a classically trained guitarist, you won't hear a guitar in his harsh, lately indeterminate extreme noise music. Dmytro helped **Andrey Kiritchenko** with running the well-known experimental label **nexsound** and has recently co-founded the **Kvitnu** label together with **Zavoloka**.

Dmytro started making music in an avant-garde or noise duo called **Zet**; after its breakup in 1998 he started the **Kotra** project, releasing tapes and CDs, at first sounding industrial and rhythmic, combining extremely loud waves with other extremely loud waves and playing with the results. When playing live, **Kotra** often uses the device hand-made by fellow nexsounder **ok_01**.

He has collaborated with artist duo **Akuvido**, who have often designed covers for him. Together they have several interactive Web projects: sounds made by **Kotra** and concept, visual part created by **akuvido**.

Kotra is a very active and productive artist - intensively performing in Ukraine, Russia, and Germany on festivals and tours. There are loads of net-releases available on various netlabels all over the world. Dmytro plays a big role in organizing the **Detali Zvuku** festival in Kiev, inviting such acts as **Staalplaat Soundsystem** and **Pole**.

A lot of tracks from the **TEK** album and some from **Dissilient** have been used by ukrainian filmmaker **Alexander Shapiro** in his 2006 film *Happy People*.

kotra.org.ua



ERGO

Ergo's music is one of stark melodic beauty, enveloping electro-acoustic texture and empathic imagination. It has been compared to music as diverse as **Duke Ellington**, **Autechre**, **Sigur Rós**, **Sun Ra** and **King Crimson**.

In 2003, trombonist and composer **Brett Sroka** began exploring beyond his jazz background and became fascinated with electronic music. As he sought to reconcile the six hundred years of technology between trombone and computer he also found, in keyboardist **Carl Maguire** and drummer **Shawn Baltazor**, musicians of similarly elastic and adventurous temperaments. As they played throughout New York City and the Northeast US over the next few years an idiosyncratic dynamic began to cohere and **Ergo** was born.

With their debut cd, *Quality Anatomical Music Since 2005*, **Ergo** was lauded by **AllAboutJazz-NY** as the "Best Debut CD" of 2006. They have since brought their music to the **Williamsburg Jazz Festival** in Brooklyn, NY, the **Sonic Circuits Festival** in Washington, DC, and the **Risonanze** festival in Venice, Italy. **Ergo's** sophomore cd, *multitude, solitude* is set for release in the fall of 2009 on **Cuneiform Records**.

ergoisaband.com



TIM HECKER

Tim Hecker is a Canadian-based musician and sound artist, born in Vancouver. Since 1996, he has produced a range of audio works for Kranky, Alien8, Mille Plateaux, Room40, Force Inc, Staalplaat, and Fat Cat. His works have been described as “structured ambient,” “tectonic color plates” and “cathedral electronic music.” He has focused on exploring the intersection of noise, dissonance and melody, fostering an approach to songcraft which is both physical and emotive. The *New York Times* has described his work as “foreboding, abstract pieces in which static and sub-bass rumbles open up around slow moving notes and chords, like fissures

in the earth waiting to swallow them whole.” His *Harmony in Ultraviolet* received critical acclaim, including being recognized by Pitchfork as a top recording of 2006. *Radio Amor* was also recognized as a key recording of 2003 by Wire magazine. His work has also included commissions for contemporary dance, sound-art installations, minimal techno works under the name **Jetone**, as well as various writings. Tim has presented his work in a live setting around the world, including performances at Sonar (Barcelona), Mutek (Montreal), Primavera Sound (Barcelona), Victoriaville (Quebec), Vancouver New Music Festival (Vancouver) and Transmediale (Berlin). He currently resides in Montreal.

sunblind.net



FCKN BSTRDS

The Fckn Bstrds are among the finest live bands Holland has to offer. The aesthetics and sound of the band were conceived at the very start of Fckn Bstrds: costumes and masks made of cardboard boxes and trash, a loud sound blending harsh noise, junk electronics, sirens and beats distorted beyond recognition. “Baggernoise for borderliners” they call it on one of their records. Peter joined in during the second year when going through a period of unemployment. Over the years Fckn Bstrds became a band with fixed members after founder Marc Van Elburg left the band.

These are, next to Peter: Maarten “Sjab El Kebab” and Erwin and Lorna, who are both at the core of *Vulvax and the Stiff Nipple of Terror*. When during the first year Peter was without doubt the frontman of Fckn Bstrds, the rest of the band in recent years have been working hard at their stage-presence as well, which makes what the Fckn Bstrds are today: a whirling carnival of trash that tries to eat you alive. As a closing hint: the best spot to enjoy a Fckn Bstrds show is right in the middle of the performers.

fcknbstrds.com

GUNTER HAMPEL EUROPEAN TRIO w/ELLIOTT LEVIN

Gunter Hampel is Germany’s ambassador to the world of Free Jazz: composer and multi-instrumentalist (vibraphone, bass clarinet, flute, saxophone), band leader, arranger and producer.

Born in August of 1931 in Göttingen, the music began almost immediately. He first encountered jazz at the age of 8, at the close of WWII, and felt an instant bond with the American GIs’ imported sounds of Louis Armstrong.

Hampel was winning jazz competitions by his teenage years and began forming various bop and modern jazz groups by 16.

In the late 1950s, Hampel was playing professionally in jazz clubs across Europe, a repertoire of his own compositions and material by Ellington, Monk, Parker, Rollins, etc.

1964 saw the formation of the legendary Gunter Hampel Quintet, which gained extremely favorable reviews in *Downbeat* for their first LP *Heartplants*. The Hampel Quintet toured extensively, taking jazz within the doors of classical concert halls, and gained a global following.

Impressed by the Quartet configuration (with a pair of bass clarinets), Benny Goodman invited the band to perform on his NBC program in the States. Hampel went on to meet and perform with many key figures in the avant garde and free-jazz scene... far too



many to list here, but a brief skim reveals Anthony Braxton, John McLaughlin, Udo Lindenberg, Don Cherry, Cecil Taylor, Steve McCall and Archie Shepp.

As of 2009, Hampel has been touring the world for 50 years and been brought his unique sound to countless listeners. Hampel’s Birth Records imprint has enabled the release of nearly 50 albums of material for a new generation to digest. And the man is still performing with no end in sight.

Philadelphia’s **Elliott Levin** (poet, sax, flute) will be joining Hampel’s European Trio at Sonic Circuits.

gunterhampelmusic.de

PHOTOS: courtesy of the artists

dc-soniccircuits.org

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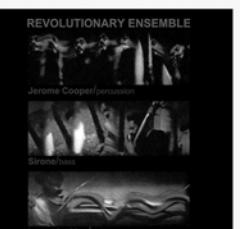
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ENSEMBLE

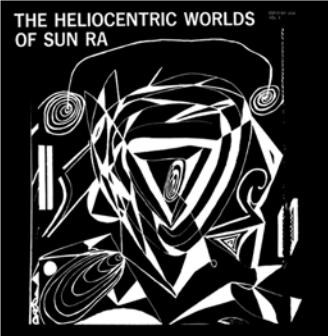
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original cover art by Sun Ra

visit us at www.espdisk.com for a complete catalog
(10% off all orders with coupon code: [soniccircuits](#))



FAUST

Formed 1969 in Hamburg, Germany and considered the inventors of 'Kraut Rock,' iconoclasts extraordinaire **Faust** are key figures in 20th Century music. In the early 70's, along with Can and Kraftwerk, they re-invented pop music as a specifically European art form. In their own studio they were able to revolutionize the whole process of musical production; they improvised with industrial noise, generated bizarre hypnotic grooves, indulged in shockingly willful studio-based collages, and dabbled with every conceivable musical genre, sometimes simultaneously.

Every now and then they found time for a burst of satirical pop or waves of delicate ambience. Amongst those Faust have strongly influenced we must count Brian Eno, Joy Division, Cabaret Voltaire, Test Department,

Einstürzende Neubauten, My Bloody Valentine, Julian Cope, Sonic Youth and a host of Industrial and Techno bands. The music has lost none of its immediacy or relevance - it sounds as if it was recorded last week, not decades ago.

The touring members of this 2009 US tour are original members **Jean-Herve Peron** and **Werner "Zappi" Diermaier**, along with **James Johnston** (Gallon Drunk, Lydia Lunch, Nick Cave and the Bad Seeds), **James Hodson**, and visual/video artist, painter and musician **Geraldine Swayne**.

Faust has performed and collaborated with Nurse with Wound, Ulan Bator, Henry Cow, Tony Conrad, Pascal Comelade, and Jim O'Rourke among many others.

faust-pages.com



RAT BASTARD CHRIS GRIER ULRICH KRIEGER

Ulrich Krieger is a composer, performer, improviser and experimental rock musician. His instruments are saxophones, clarinets, didjeridu and electronics.

In September 2007 he relocated from Berlin to California, where he is professor for Composition and Experimental Sound Practice at the California Institute for the Arts. He studied classical saxophone, composition, electronic music and musicology at the Manhattan School of Music (NYC), the Universität der Künste (Berlin) and the Freie Universität (Berlin). He plays and researches the didjeridu and Australian Aboriginal music and culture.

Krieger has worked with Lou Reed, Lee Ranaldo, Phill Niblock, Thomas Köner, Alan Licht, Michiko Hirayama, Mario Bertoncini, Witold Szalonek, Miriam Marbe, Seth Josel, Zbigniew Karkowski, Merzbow, zeitkratzer, Berlin Philharmonics, Ensemble Modern, and many others worldwide.

He calls his style of playing 'acoustic electronics', using sounds that appear to be electron-

ic, but are produced on acoustic instruments and sometimes electronically treated, blurring the borders between the fields. His main compositional interest over the last decade was also in 'instrumental electronics', creating pieces using sounds produced by extended techniques on traditional instruments, which are reminiscent of and influenced by electronic music. This led Krieger to transcribe Lou Reed's (in)famous *Metal Machine Music* for chamber ensemble.

His working groups, beside various projects, are: **Metal Machine Trio** (with Lou Reed), **Text of Light** (with Lee Ranaldo), and **zerfallgebiete** (with Thomas Köner) in the nirvana between experimental rock, electronica, ambient and contemporary composition.

He has released over 50 CDs of his original compositions, improvisations, with his groups and as a collaborator with many musicians.

At Sonic Circuits, Krieger will be joined by **Rat Bastard** and **Chris Grier**.

chriskrier.tumblr.com
ulrich-krieger.de

HEALTH

Health are the new frontier of noise rock. Formed in 2005, Health self-recorded their debut album over the course of 9 months at Los Angeles DIY venue The Smell, birthing an urgent and extraordinary album which seethed with ghostly, epic pop and spurts of chaotic noise. Their shows grew wilder, kids danced and moshed, blogs freaked out, critics raved, and everyone wondered how in God's name Health was going to follow it up. While the anticipation continued to build, Health released a critically-acclaimed remix record *Health/Disco*, toured with the likes of **Crystal Castles**, **Nine Inch Nails**, and **Of Montreal** and played over 420 shows!

In April, Health emerged with their first new single since 2007: *Die Slow* received immediate accolades from Pitchfork and NME, with the effects rippling across their *Die Slow Through Europe* tour, resulting in a near-riot in Eastern Europe. The song's infectious fusion of noise and dance was the most fully-formed and undeniably rad piece of music from Health yet. And it only served to rile up their fans more. The new full-length was



desperately needed.

On September 8th, 2009, Health answer the call and release their second album, *Get Color*. Recorded in an especially gnarly part of Lincoln Heights, L.A., *Get Color* is an exuberant proclamation of noise, rock and electronic splendor. It's a celebration of sound; pretty, harsh, soft and basked in a blanket of ethereal vocals. *Get Color* is the

manifesto Health have been promising since their inception.

HEALTH is:

Jacob Duzsik: Vocals, Guitar, Zoothorn
John Famiglietti: Bass, Zoothorn, Percussion
Jupiter Keyes: Guitar, percussion, Zoothorn
Benjamin Miller: Drums

healthnoise.com



DR. BIBBER

Dr. Bibber (the name is derived from a popular children's toy) is **Peter Zincken's** junk-electro project ("for the ladies"). The sound is characterized by catchy beats and melodies that Peter made with a small, circuit-bent Casio synth (one of the first of their kind that had a sampler on board). Catchy and funny, with texts that are worth a "parental warning" label.

myspace.com/drbibber

NOTE: Dr. Bibber is liable to perform anywhere, at any time. Be alert.

PEKKA AIRAKSINEN

Pekka Airaksinen (b. 1945) is best known as the musical mastermind behind Helsinki's scandalous psychedelic noise group **The Sperm** of the late 1960's, and has the unique distinction of appearing not once, but twice on the legendary list that accompanied **Nurse With Wound's** debut album (once as himself, once as The Sperm). During the new millennium he has also acquired international recognition as an early pioneer of electronic experimental music

After having released about 70 albums mostly on his own *Dharmakustannus* label dedicated to documenting his algorithmic compositions and feverish improvisations on synthesizers, samplers and drum machines, Airaksinen has recently turned to his first musical loves – electronic music of the 1950's and swing jazz – as sources for sampling. The result is an improvisatory collage in which his synthetic sound of recent years combines organically with layers of history. The performance in Sonic Circuits is his US debut.

nbresearchdigest.com



PHOTOS: courtesy of the artists



ALEXEI BORISOV +ANTON NIKKILÄ

With roots stretching back to the 1980's underground music of the Soviet Union and Finland, **Alexei Borisov** from Moscow and **Anton Nikkilä** from Helsinki have performed together since 1999 and released four albums. Both are also known as solo artists, and Borisov has previously toured twice on the US East coast, but the performance in Sonic Circuits is the duo's US debut. Their live performances use a kaleidoscopic array of textures and techniques – plundered and deconstructed Muzak and smooth jazz, fast-paced musique concrète improvisation, chaotic noise, skewed vocals, detuned guitars and wayward drumming, lo fi effects devices contrasted with detailed digital signal processing. "You've never heard the cut-up and sample thing done with such absurdist, insane panache and vigour." (Ed Pinent, *The Sound Projector* magazine, UK)

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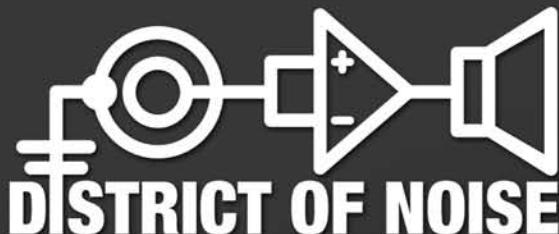
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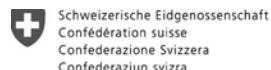
**SWISS ARTS
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Pro Helvetia, the Swiss Arts Council, is a foundation under public law. Pro Helvetia is dedicated to promoting cultural works of nationwide and international interest. The foundation was established by the Swiss Government in 1939 and is still entirely funded by public money.

The Arts Council is intent on providing Swiss cultural practitioners with the best possible conditions for the creation and dissemination of their works. It helps them to optimise their impact at home and abroad and fosters encounters with artists from other countries.

The foundation spends 60% of these funds on supporting international projects by Swiss artists. It also fosters co-productions or exchanges between Swiss artists and artists from other countries, in particular from countries where Pro Helvetia has a regional office.

prohelvetia.pl



Consulate General of Switzerland, Atlanta, GA

**EMBASSY OF SWITZERLAND
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The Embassy of Switzerland in Washington, D.C. has three over-arching objectives:

- Strengthen Switzerland's partnership with the United States of America.
- Cooperate with the U.S. in building a better, freer, more secure, just, prosperous and sustainable world.
- Meet with U.S. authorities and actively advocates for an open, unimpeded exchange between both countries, societies and economies.

In reaching those objectives, the Swiss Embassy in Washington works closely with the entire Swiss network of official representations in the U.S., specifically the five Consulates General, the Swiss Business Hub USA and three Offices of Science and Technology

eda.admin.ch/eda/en/home.html



**ARTS COUNCIL
OF FINLAND**

The Central Arts Council is an expert body subordinate to the Ministry of Education. It is composed of the chairpersons of the nine National Art Councils and six other members appointed by the Government.

The Central Arts Council and the National Art Councils together constitute the Arts Council of Finland.

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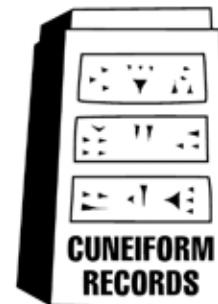
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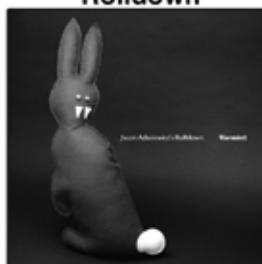
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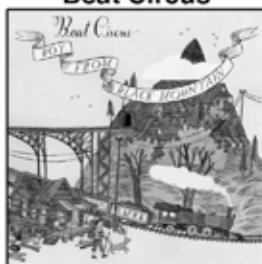
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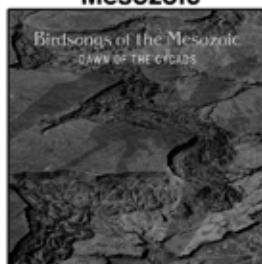
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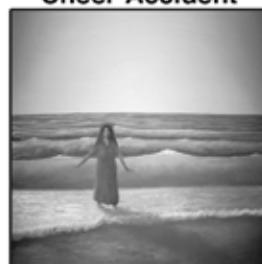
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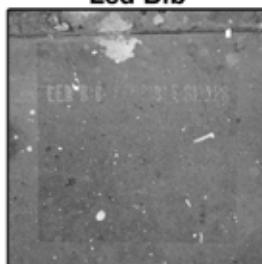
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