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WIRE **DIOGENES**

Curated by Jez riley French
Cover image by JrF
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thewire.co.uk



....a quiet position
edition two

Field recording, in all its forms, has been through incredible creative growth in the last few decades and yet its essential power to engage us in the act and art of listening remains inextricably linked to its subtle simplicity, its ability to make us listen ever more closely to the world in which we move by making us stop for a time....

In this second edition of*A Quiet Position* we find pieces that explore quietude, audible silence, active listening, compositional line, performance documentation and more.

In gathering these pieces together for you, the intention was to present what could only ever be a small sample of some of the ways in which field recording and an active approach to listening as part of the finished work has developed and informed explorative music in recent years. Each piece stands on its own of course, however there is something additional to be gained by listening to the entire gathering of work in one continuous experience - as when 'out in the field', one's ears begin to yield more and more....

– Jez riley French, October 2011

.....*A Quiet Position* is an ongoing series of gatherings focusing on listening, often through work that involves field recording. Its first edition took as its inspiration FIELD FEST (Bruxelles, October 2011) curated by Q-02/Sounds Of Europe and can be downloaded for free at: quietposition.tumblr.com

Submissions for future editions are welcome. Please contact JrF at: engravedglass@hotmail.com



01

Kiyoshi Mizutani

“Walking on the road where the crushed tiles were scattered”

(Taken from the CD *Onoji* released on . point series editions)

Kiyoshi Mizutani's work with field recording marks itself out by its clarity. Most of his work in this area is now out of print. He lives in Japan. (JrF)

engravedglass.blogspot.com



02

Alexander Wendt

“...Setting conditions by which something will come into existence”

(Previously unreleased)

A triptych – multichannel sound installation and source for performance. Adjacent room with multi-channel sound installation, one field recording, electronics and four voices. Concept, composition, performance and arrangement by Alexander Wendt. Location: performed and installed as part of Field Studies at the Faculty For Architecture & Spatial Design, London Metropolitan University, London, UK. Score: Mint Loader. Voices: Gaia Bartolucci, Kate Williams and Esther Waterfield (from Musarc Choir) and Esther Venrooy.

alexanderwendt.com

field-studies.org



03

Sarah Hughes

“Criggion” (extract)

(Previously unreleased)

Improvisation. Chorded zither recorded at an abandoned transmission station in Powys, Wales, UK.

Sarah Hughes is an artist and musician, a member of The Set Ensemble and co-founder of Compost And Height.

compostandheight.com

sarahhughesportfolio.blogspot.com



04

Stefan Thut

“Am Wind 6 (Recorded November 11, 2010)”

(Previously unreleased)

In his compositions Stefan Thut operates by open systems being relatively determined. Besides works for instruments he has written several text scores that serve as a template in field recording and sound art. At first glance the score “Am Wind” describes a listening situation generating a variety of reminiscences. Going a step further it sets out an area in field recording. Two versions both lasting 17 minutes have been published by Winds Measure Recordings on cassette.

windsmeasurerecordings.net

stefan-thut.blogspot.com

score: uploaddownloadperform.net



05

Jason Kahn

“In Place: Galerie Ravenstein, Brussels” (excerpt)

(Previously unreleased)

Recorded October 15, 2011

Field Fest, Brussels, Belgium

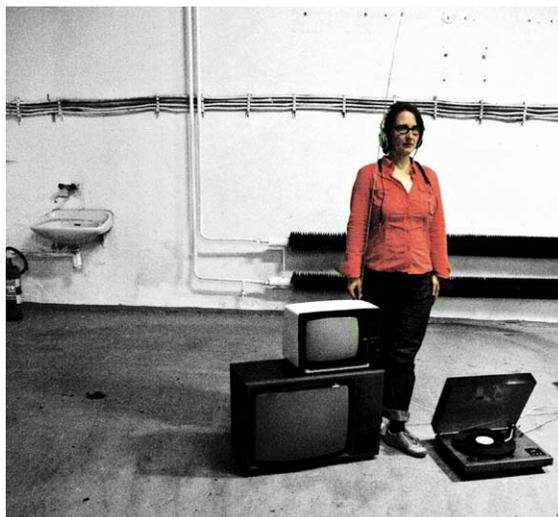
In this new series of works, entitled “In Place”, I wanted to address the process of what transpires when I go to a place to make a recording. Of course, I come away with a recording of something. I've made my catch of material or perhaps a stand-alone composition or panoramic still life. But more than this I take back with me the experience of spending time in a place, absorbing that place in all its details: its sights, its sounds, how on emotional and intellectual levels I interacted with this place. When I am back home listening to the recordings a rush of memories accompanies them, much like Proust's famous biscuit in his cup of tea unleashing a torrent of recollections from his childhood. My mind wanders beyond the recordings

and their subtleties. I begin to think about the place, how I felt being there, what that place was about in terms of its social context, its function; how people reacted to me being there, to what my mind was thinking while I was making the recordings — all this mental and emotional material existing alongside the snazzy sound files I'd managed to make with all my shiny equipment.

So I decided, why not just write a text about this process, about my time spent in a place making a recording? And the text itself would be the field recording, with my reading the text a presentation of the place. My words and the emotions they convey... will this reveal more about the place I've spent time in than an actual sound recording? Or just something different? What does it mean to spend time in a place and just being there? Not doing anything there. Not making a recording. Not taking notes. Not making photos or doing anything at all but just being there?

"In Place" is also to a large extent influenced by my reading of the works of Henri Lefebvre, in particular his two books *The Production Of Space* and *Rhythmanalysis*. Lefebvre dissects the issue of space, what constitutes a space, how we can create a space, what the social elements are of a space and how we interact with a space on these different planes. The daily rhythms of life, the dynamics of time passing and spaces changing over time, both on the grand historical scale from erection to ruin, as well as on the daily level all shape how space is formed and experienced. And these are precisely the issues I want to explore in spending time in different spaces, investigating them, experiencing them and then reflecting about them. "In Place" exposes what remains at the juncture between the space's physical presence and the presence of my voice, embodying my experience of that space on all its planes.

jasonkahn.net



06

Anne Wellmer
"Fernwärme" (2011)

(Previously unreleased)

Recently "Fernwärme" was installed in my dad's home in Berlin... Fernwärme literally means 'far-away-heat' and is in fact 'long distance heat': a building no longer has any boilers but it receives all hot water from a huge factory-like facility far away, thus it's name 'far-away-heat'. The flat is huge... it's on the ground floor of an old rental building... several poorly insulated pipes which provide the entire half of the building with hot water run vertically through two small rooms next to the kitchen. These pipes sing changing songs all day... late at night the sound gets really loud.

Anne Wellmer is a composer, performer and sound artist. Her work includes tape music, improvisation, installation and performance. Feedback, electromagnetic disturbances and barely audible acoustic phenomena make up essential aspects of her work. Anne Wellmer lives and works in The Hague (NL).

nonlinear.demon.nl



07

Ivan Palacký
"Christmas Speech"

(From the mini CD-R *Manipulated Micro Recordings*)

"Just before I started to concentrate on playing the amplified knitting machine exclusively, I was working with field recordings. While listening back to my work after a recording day, I realised that more than the real 'sound image' it was actually the acoustic mistakes I was interested in — the bits which weren't very audible during the recording process. At that point, I started to manipulate these micro cuts extracted from some longer tracks using a pair of dictaphones and electronics. This track "Christmas Speech" is a manipulation with the recording of Christmas dinner preparations. Judging by my ears, it somehow catches the tension of that afternoon much more truthfully than the initial recording."

Ivan Palacký (1967) is a musician and architect. In the 1980s and at the beginning of the 1990s, Palacký played with various groups and took part in several music projects. At the end of the 1990s he founded the guitar/double bass/bassoon group Slede, zive slede (Herring, live herring) and since 2003 he has performed in an audiovisual duo called Koberce, Zaclony/ Carpets, Curtains (with VJ Vera Lukasova). He writes a sound diary of his journeys collecting excerpts of stories, weird sounds and various acoustic mistakes.

Since 2005 his main interest has been to dig out sounds from an amplified 1970s Dopleta 180 knitting machine.

Published in 2006 on the Danish-American label Errant Bodies, which focuses on contemporary experimental music and its overlapping into art, the DVD *Carpets Curtains* documents Palacky's long collaboration with the video artist Filip Cenek.

In 2009 Palacky founded the label Uceroz and since then he has released two studio albums recorded with his most frequent collaborators. He lives in Brno, Czech Republic.

palacky.org

palacky.org/uceroz.html

carpetscurtains.fiume.cz



08

David Lacey & Patrick Farmer

"Work in progress (1 of 3)"

(Previously unreleased)

David Lacey is a musician from Dublin. He works regularly with Paul Vogel, Rob Casey, Fergus Kelly, Cian Nugent and is a member of the groups Chip Shop Music and Legion Of Two. His music has been released on Homefront (the label he co-founded), Cathnor, Room Temperature and Confront.

Patrick Farmer (born 1983) is a musician and sound artist working within improvisation and composition. Commonly referred to as a percussionist, Farmer will often enlist the help of a drum or turntable to act as a resonator for natural materials or filtering field recordings. He has performed throughout Europe and America, including concerts at the ICA, Stockholm National Gallery and The Radiator Festival. He has recently spent time as artist in residence at Q-02 in Belgium and MOKS in Estonia, with a forthcoming residency at Soundfjord, London.

ideasattachedtoobjects.blogspot.com



09

Anne Guthrie

"33rd Street And Rawson Ave, Queens, October 2011"

(Previously unreleased)

This piece utilises field recordings of ambient and French horn sound made under a double-curved stone arch under the 7 train in Queens, New York. This location is unique for its focusing and spatial reflection patterns. The recordings were made using a Soundfield Ambisonic microphone, processed and mixed down to binaural. The piece is best experienced over headphones but can be heard over stereo as well.

Anne Guthrie is an acoustician, musician and composer who attempts to utilise unique acoustic phenomena in her work. Her music has been released on Engraved Glass, CFYR Records, Ilse Records and Roeba Records.

fraufrulein.com/anne



10

Dawn Scarfe**“Lea Bridge Road, London, Through Eight Listening Glasses”**

(Previously unreleased)

Listening glasses are hollow, spherical acoustic devices that resonate in response to specific tones, should these be present in the air around them. They are modeled on Helmholtz resonators, tools placed in the ear that enable the listener to discover subtle partial tones in sound. Scientist Herman von Helmholtz (1821-94) used the instruments recreationally, taking them outside of his laboratory and listening for their tones in ‘noises’ such as the rumbling of carriages, the whistling of wind and the splashing and seething of water. These recordings were inspired by Helmholtz’s activities.

This is a new stereo mix of multichannel recordings originally developed for TONSPUR 36, 2010 (tonspur.at). The first series of Listening Glasses were commissioned by Electra for Sound Escapes, 2009 (electra-productions.com).

dawnscarfe.co.uk



11

Manfred Werder**“2011/4”**

(Previously unreleased)

“Depths are not the transcendental, but rather the transcendental is the surface of the world, while both are physical.” – Iain Hamilton Grant, *Philosophies Of Nature After Schelling*, 2006

Audio document of the actualisation by Jeannette Muñoz and Manfred Werder at Pfingstweidstrasse in Zürich, 4 October, 2011.

Composer, performer, curator, lives in situ. Manfred Werder focuses on possibilities of rendering the practices regarding composition and field. His recent scores have featured either found sentences from poetry and philosophy, or found words from whatever impacts. His performances, both indoors and outdoors, aim at letting appear the world’s natural abundance. Earlier works include *stück* 1998, a 4000 page score whose nonrecurring and intermittent performative realisation has been ongoing since December 1997.

manfred-werder.blogspot.com



12

Signe Liden**“Boreal, 6.30 min”**

(Previously unreleased)

This summer I went to collect material for The Cold Coast Archive, a joint project with fellow artists Annesofie Norn and Steven Rowell about the Global Seed Vault, a seedbank located on the Norwegian island of Svalbard, near the North Pole. The facility preserves millions of different plant seeds for food crops. The seeds are duplicate samples of seeds held in gene banks worldwide to provide insurance against the loss of seeds in the other gene banks in the case of large scale regional or global crises and catastrophes. The Svalbard Archive is using its Arctic location, and its rich symbolic significance, as a starting point for an exploration of human beings’ efforts to preserve civilisation and defy the inevitability of its demise.

The Global Seed Vault is a 120 metre long cave in the Arctic mountains of Svalbard, surrounded by abandoned coal mine shafts. As I explored the Vault, I became acutely aware of its surrounding environment. Above the Seed Vault, on the top of the mountain lies SvalSat, a large satellite earth station. In a mountain nearby, the only remaining coal mine in operation provides power to the Seed Vault. On the mountain top above it, a research station monitors aurora borealis, the enigmatic carpets of coloured lights that often appear in the sky over

the Arctic.

So here we have dramatically contrasting manifestations of space and time at an immense scale: on the mountain tops, instruments that reach deep into space and measure the present and predict relatively close future; deep underneath in the ground, two cavities – one harvesting the energy of a fossilised rainforest created millions of years ago and the other protecting life into eternity.

What do these places sound like? What are the sounds – some audible to humans, some only detected by instruments – that mark these environments? And how do they contrast with the wind, the running water and the noise of trucks and diggers during the days of summer, and the Arctic silence of the long winter nights?

“Boreal” is a work based on recordings from both the hidden and audible sounds from SvalSat and The Auroral Station. The Cold Coast Archive will culminate in an online exhibition launching in February 2012.

signeliden.com



13

Lasse-Marc Riek

“Capela de Folgosa/Castro Daire” (excerpt)

(Taken from forthcoming album *Riparian* on Binauralmedia, Portugal)

This work is based in sound collections made during April 2010 in churches and chapels along the Paiva river, Portugal. These recordings captured a sense of recollection, the near silence, the serenity of the countryside temples where the voice of the sacred and the voice of the arduous life of farmers intersect with each other.

Lasse-Marc Riek (1975, Germany) uses different forms of expression in his productions. His works are interdisciplinary and can be conceived as groups of works of both visual art (action and conceptual art) and sound art. His art of sound can be described with terms such as acoustic ecology, bio acoustics and public recording. Here, Riek uses acoustic field recordings, storing them with different recording media, editing, archiving and presenting them in different contexts. Since 1997, he has operated internationally with exhibitions, concerts, lectures and projects and given guest performances in galleries, art museums, churches and museums. He is also a founder member of the audio publishing company Gruenrekorder, focusing on soundscapes, field recordings and electroacoustic compositions, and in this connection, acting internationally with artists and scientists.

lasse-marc-riek.de
gruenrekorder.org
paivascapas.org
binauralmedia.org



14

Peter Toll

“Pond Life”

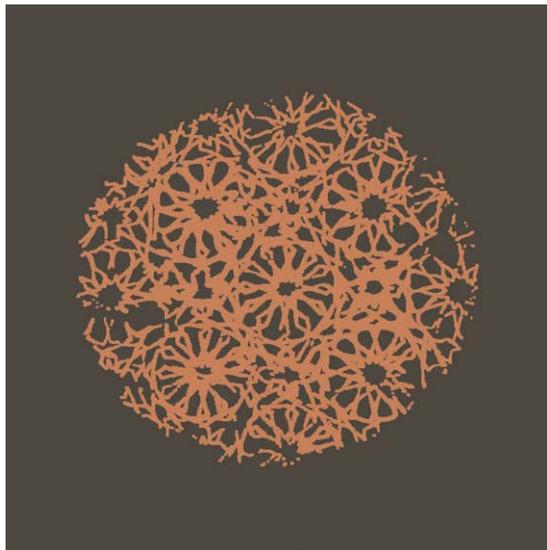
(From the forthcoming release on . point engraved editions)

Recording of an eco pond with great crested newts, other creatures and plant bubbles. Recorded at Mellowcroft, Llandegley, mid-Wales on 30 September 2011 from around 4:30pm. Kit used: 2× JrF hydrophones, 2× JrF C series hydrophones to a Edirol R4Pro recorder at 24bit 48hz.

Peter Toll, better known as Tolly, is a composer, musician and mad about wildlife recording.

For over ten years he was a member of the audio visual group Addictive TV. He has performed all over the world with Addictive, from the roof of the National Theatre London, and super Tokyo club Womb in Japan, to playing to 60,000 revelers for two nights at the Skol Beats festival in Brazil. At present Tolly is working on his own music, bringing his field recording skills and composition together in the album project called *Nature In Dub* as well as working on other projects with field recordings.

soundcloud.com/tolly-music
tollymusic.com



15

Embla Quickbeam**“Seven Is In Rhinogs Crown”**

(Re-edit of material from the CD of the same name on Chocolate Monk)

Rowan Forestier-walker is a sound and visual artist based in Brighton, East Sussex. Using field recordings, fragmented instrumentation, voice and tape manipulation she creates immersive soundscapes. This particular piece explores resonance, tonal qualities and harmonics captured in field recordings in and around the castle town of Harlech, Gwynedd, in north west Wales; prominent sources within the piece are Harlech Castle, the chapel bell, local revelers, and wire fence recordings, equipment used zoom h4d, cassette recorder, Standard SR-300 portable reel to reel, hydrophone and contact mic. She records and performs under the name Embla Quickbeam.

soundcloud.com/emblaquickbeam-1
emblaquickbeam.bandcamp.com



16

Jez Riley French**“Audible Silence # 2” (extracted mix)**

(Source recordings taken from forthcoming 2×CD *Weaves/Audible Silence #2* on Engraved Glass)

This track features, in the order they appear, unprocessed recordings of a church dome in Austria, a gear array in Latvia and a metal staircase reverberating in the breeze in Yorkshire (recorded with JrF contact microphones). (NB Much of the content of this piece cannot be heard on computer speakers.)

I'm a listener and composer. I celebrate, and sometimes capture, moments...when I'm lucky. My work has drawn on intuitive composition, field recording, photographic scores and a passion for listening. I'm fascinated by the infinite detail and expanding vistas of life around us, its sights and sounds, often overlooked or hidden. Much of my interest in field recording in recent years has focused on natural acoustics, audible silence, quietude and resonance. Most of all though, I'm a father and a listener....

JrF runs the Engraved Glass and . point engraved labels and the *A Quiet Position* editions | curates the *Tristesse Engraved* monthly pdf arts magazine | arranges concerts and events under the banner 'Seeds & Bridges' | runs several blogs including *In Place* which focuses on various aspects of field recording | tutors on the Wildeye location sound courses in Norfolk, UK | produces a range of contact microphones, hydrophones and coil pick ups.

His work has been performed and exhibited widely and during 2011 Jez has been invited to Japan, Korea, Italy and Belgium to perform, exhibit, lead workshops, lecture and take up artist in residence positions.

jezrileyfrench.blogspot.com

hydrophones.blogspot.com

engravedglass.blogspot.com

tristesse-engraved.blogspot.com



17

Julia Holter**“Fast Chariot And Wounded Footsoldier”**

(Previously unreleased)

Performed/recorded by Julia Holter and Mark So. Similar goals at different speeds, at once.

Julia Holter is a Los Angeles-based writer and performer. Her scored compositions and homemade recordings consist of instrumental sounds and sung text, as much brand new as they are borrowed from work anywhere (Burma or Paris, Saturn) and anytime (Middle Ages, ancient Greece, the future).

She is currently working on numerous recording projects and performing in her own and others' ensembles, including The Cal Arts Dogstar Orchestra, at such venues as Cal Arts, Redcat, The Wulf, the Echo, 1830 gallery, Colburn School, Dublab radio, the Eaglerock Music Festival, and more. She has released recordings on Leaving Records, Engraved Glass, NNA Tapes, Human Ear Music, Anticon/Dublab, Sleepy Mammal Sounds and Monika Records. A record on RVNG Intl is planned for 2012.

juliashammasholter.com



18

Els Viaene**“Land Surface”**

(Previously unreleased)

The recordings for this track were made in the North East of Belgium, in the province of Limburg. The starting point was a visit to a nature park called the Sahara in Lommel, a peculiar sand landscape surrounded by needle-leaved trees and a lake in the middle. This nature landscape is the result of years of sand mining for the glass industry in the 1920s. Sound recordings took place in a traditional glass workshop, a sand mining area and the Sahara. The tones added to the track are made from recordings of singing glasses. “Land Surface” investigates the hidden underlying layers throughout time, whereas the eye can only see the present result of this history.

Els Viaene (1979, Belgium) started her work as a sound artist/field recordist in 2001. With a setup of two small microphones she listens, zooms into and enlarges the aural landscapes surrounding us. The natural rhythms and textures of the sounds hidden in those landscapes form the basis of her work

Working on these sound materials for performances, sound compositions or installations she makes the listeners travel in imaginary and organic environments. Through the specific use and setup of sound within a space her installations create new spaces within existing ones, either emphasising or making disappear the physical borders of that space. In doing so she often plays with the notions of seeing and hearing, the perception of what we see and hear and how both interfere.

aurallandscape.net