

that require deeply rooted faith, is also not that uncommon even today. For example, in the small, religious and conservative town in which he grew up, teenagers would sometimes play vinyl records backwards to hear messages from the beyond. Indeed In his own experience of listening to short wave radio from a bungalow in a village in India where he taught English For a year, he could see (or hear) how one could become convinced, while straining to hear the radio broadcast, that the radio's signals and sounds might be coming from the heavens, under the darkness of night. The Victorians had a theory about this, supported by their science, regarding the ether as the place where the spirits of the deceased resided and the sounds of radio waves bore this theory out for them.

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**Premonition** : Premonition is an exploration through electroacoustic music and dance the contemplation that events happening now influence the outcomes of the future.

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More information about these artists, including bios and weblinks, can be found at

<http://seaofsoundedmonton.wordpress.com>

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### S P E C I A L T H A N K S T O

University of Alberta  
The Emil Skarin Fund  
Tonus Vivus Society  
The Boreal ElectroAcoustic Music Society (BEAMS)  
Canadian Electroacoustic Community (CEC)  
Catalyst Theatre  
New City Legion  
Film and Video Arts Society of Alberta (FAVA)  
Catch the Keys Productions

# Sea of Sound Festival, 2011

Celebrating the CEC's 25 Anniversary

Catalyst Theatre, Edmonton • Friday Nov. 18 • 8 PM

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Jacek Sobieraj : *Morte di Procri*

The Dada Police : *Schismogenesis*

Gene Kosowan : *Komarov*

MUGBAIT : *Funnel Suit*

- i n t e r m i s s i o n -

Allison Balcetis : *Solo*

(from the Licks & Brains Triptych, 1987) by Klas Torstensson

Zachary Polis : *Sarah Jessica Parker: Bent Glamour*

Wayne Defehr : *Ghost Writer*

Shawn Pinchbeck and Gerry Morita : *Premonition*

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**Morte di Procri** : The creation of this 8-channel spatial audio installation Morte di Procri (The Death of Procris) was stimulated mainly by two artworks: (1) XVI century painting of the same title (also known as A Mythological Subject) by Piero di Cosimo and (2) a Byzantine icon of dog-headed St Christopher. The first mentioned artwork is supposed to have been inspired by Ovid's tale of the death of Procris at the hands of her husband Cephalus. On one side of the silhouette of dying Procris kneels her husband Cephalus (shown on the picture as Satyr or Faun), on the other side sits her dog Laelaps. Despite some disputes about controversy and inconsistency of the above-mentioned figures what touched me, was the face of the dog, which expresses a deep sadness. That same kind of face belongs to dog-headed St. Christopher (patron saint of travellers) presented on the second mentioned artwork: the icon from the Byzantine Museum in Athens, Greece. Dog-headed: cynocephalus is derived from Greek κυνοκεφαλοι, which breaks down into κυων-dog and κεφαλη-head. On di Cosimo's painting the two pointed out components are present: Cephalus and the dog.

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My work, although entitled *Morte di Procri*, is actually dedicated to dogs. Dogs have always been the closest animal-friends to humans. In the Tibetan Buddhism dogs are believed to be the last reincarnation state before rebirth as a human, yet in Far East Asia there are still examples of some extreme cruelty to these animals. As Procri dies by a tragic coincident, in her agony she could hear a mosaic of sounds which were accompanying her into the after-world. To represent such a passage in this installation I take the listener on a short journey from the sonic complexity of musique concrete, through various genres of organized pitched and non-pitched sounds, to the "divine" purity of a sine wave. Death and love join their powers together in this spatial audio work.

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**Schismogenesis** : We are constructing our piece from natural sounds. We consider human sounds to be natural sounds. We consider technological and cultural sounds to be part of a natural human acoustic ecology. Our sounds are manipulated to emphasize timbral associations and minimize specific signifiers. We hope to make a soundscape which is multi-ordinally both "artificial" and "natural."

The Dada Police are: Dylan Breikreutz: Theoretical physicist and brain cancer researcher. Enjoys bulk candy, British humour, and positivism. Dislikes bureaucracy and overboistrous drunkards. Kevin Hogstead: Sound and electronic engineer. Loves roots music, dub reggae, foley and French house. Divides his time between the city and operating farm equipment on the family homestead. Tom Merklinger. Musician (prone to madness). Composed his first work at age seven, a hip-hop song about dinosaurs. Enjoys baking exotic gourmet pizzas from scratch. Dislikes order and rationality. All members of the Dada Police are enormously fond of Hayao Miyazaki's films, cheese, and vinyl records.

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**Komarov** : All tracks processed for this performance are taken from the final recorded voice of Vladimir Komarov, the first human to die in space.. The brave occupant of the Soyuz One capsule perished April 24, 1967 when his spacecraft crashed to Earth after its drag chute failed to open properly. Before the ill-fated mission, Komarov fought with engineers and the Soviet government about the quality of the craft, in which up to 300 defects reportedly existed. Komarov embarked on the mission anyway, after learning the alternative was being replaced by Yuri Gagarin, the first man in space -- and Komarov's best friend. In tapes decommissioned after the fall of the Iron Curtain, the voice of Komarov can barely be heard above the mounting static, as the panic-stricken cosmonaut reported on the failure of the chute and the climbing capsule temperature -- as well as some curses directed towards the creators of the faulty spacecraft. This entry isn't so much a tribute to Komarov's courage as it is an allegorical conflict between the cosmonaut and the powers that be ultimately responsible for his death. The reprocessed clash of static building up over his panic-stricken remarks represents the suppressive powers faced by Komarov from the time Soyuz One was built to several years after his death. Only one track on this entry remains unprocessed: the original voice of Komarov.

**Funnel Suit** : "The spirit believes under a significance. The duplicate mouses the candidate throughout the rumored pub. Over the daylight ducks the flaw. The grandmother reaches behind its transmitter! A sarcasm repeats another valued threat across the model." MUGBAIT is Dan Brophy and Colin Labadie—an experimental duo based in Edmonton, Alberta, Canada. Their music is entirely improvisational, and is characterized by dense layers of harsh, noisy, slowly evolving sound. Technology is used to a great extent to realize their work; this includes the use of various programming environments for control over signal processing, and more recently, instrument augmentation, circuit bending, and other forms of DIY electronics. They often collaborate with other artists, including musicians, dancers, visual artists, videographers, dramaturges, and others.

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**Solo (from the Licks & Brains Triptych, 1987) by Klas Torstensson** : In the course of the triptych as a whole, shifts occur in the degree of closeness and in the listeners' sense of proximity to the music. In the first (solo) piece, the inside of the instrument is of primary importance. Both tone production and mechanism (action) are amplified out of all proportion, evoking the sensation of an extremely heavy and complex piece of machinery being revved into motion – the musical development comes off the ground with a great deal of struggle. (<http://klastorstensson.com/>)

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**Sarah Jessica Parker: Bent Glamour** : The piece you will be hearing is a poetic structuring of field recordings at a movie rental store. All the noises heard are from the rental store. Some are processed, most not. This piece consists mostly of people speaking candidly about movies, Sarah Jessica Parker, and other film-related stuff. The recordings were done secretly, so consider this a case of voyeuristic anthropology. The poetics of the piece are deeply rooted in 19th century Modernism thought (think Charles Baudelaire here).

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**Ghost Writer** : The Piece that Wayne is performing at the Sea Of Sound Festival 2011 draws on elements from the fascinating parallel histories of early electrical transmissions and the rising popularity and increasing influence of a religious movement called spiritualism. As is well known, authors such as Allen S. Weiss, Douglas Kahn, And Gregory Whitehead have described these connections between the hard science of technological invention, and the soft quasi-religion of voices from the beyond that many regular folks and leading figures of the mid-nineteenth century found deeply compelling. A description of the link between electricity and religion through the medium of sound is given in an essay by Steven Connor titled, "Voice, Technology, and the Victorian Ear" (<http://www.bbk.ac.uk/english/skc/phones.htm>). That devices which are the products of cold logic should ironically give access to realms of human experience