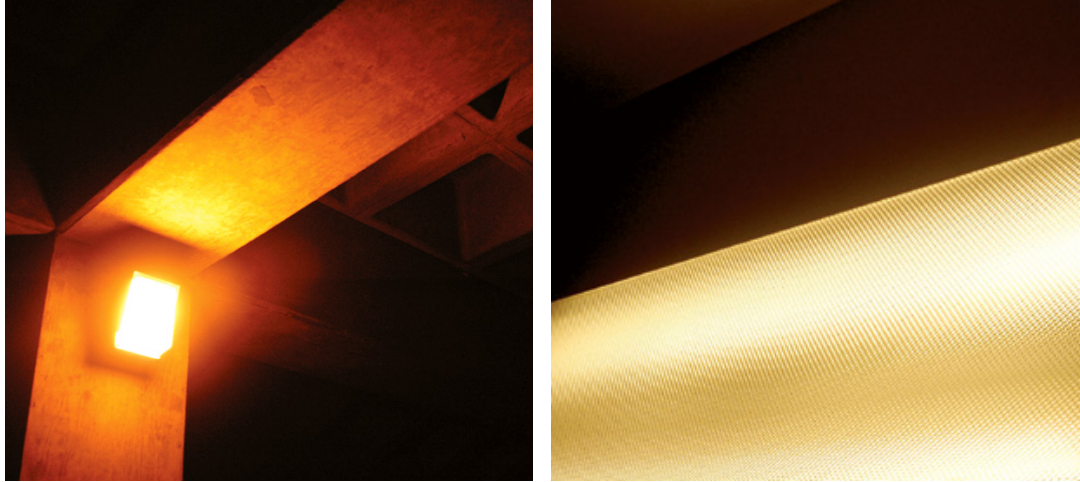

JOHN BISCHOFF

aperture



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John Bischoff has been composing music with computers and electronics since the mid 70s, and has always focused his compositions towards malleable forms that best suit live performances. Within this context, Bischoff seeks to position the construction of sound far beyond the common perception of synthetic music as a mere simulation of the intrinsic sounds of traditional instruments. Instead, Bischoff qualifies his work as the realization of a "reflective intention," where he determines sonic structure not only through the predetermined elements which go into a piece, but also through the active process of listening to the music as it happens and responding accordingly.

In describing his initial attraction towards computer technologies, Bischoff states, "Here was a single device that could contain a seemingly infinite range of pieces or configurations of elements and that could be interacted with in real-time." During the '70s when programming involved crude systems of binary code, Bischoff's vision of the possibilities for computer-based composition fused to performative agency seemed implausible; yet in hindsight, his artistic imperatives were incredibly prescient of contemporary tools such as the nearly omnipotent audio synthesis language Max/MSP, which has been at the core of Bischoff's recent work.

An aptly named set of compositions, Aperture opens the possibility for multiple readings through a series of diverse techniques ranging from additive synthesis to FM synthesis to sampled-based processes. Each of the pieces within the album was recorded in real-time with no overdubs. Aperture introduces itself with clusters of samples that sprawl with the deliberate pacing of Morton Feldman's later periods, yet Bischoff renders what might be recognizable citations of a piano or percussion as pointillist condensations of digitized pixels and precise plastic details. During the ensuing pieces, Bischoff unleashes coarse streams of electrons which flange and pulse within the caustic firestorm of divergent timestretching, giving the impression that Bischoff is quite literally tearing the fabric of sound. Bischoff also presents a collaboration with Kenneth Atchley in

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complementing the oversaturated physical noise of Atchley's water fountain sculptures with short digital articulations that ride on the top of Atchley's dense texture.

Bischoff is a current instructor at the esteemed Center For Contemporary Music at Mills College. His performances around the US include the New Music America festivals in 1981 and 1989, Roulette and Experimental Intermedia in New York, and the World Music Concert Series at Wesleyan University to name a few. He has performed in Europe at the Festival d'Automne in Paris, Akademie der Künste in Berlin, STEIM in Amsterdam, and Fylkingen in Stockholm among other places. He is a founding member of the League of Automatic Music Composers, the world's first computer network band; and from 1985 to 1996 he performed and recorded with the network band the Hub, alongside fellow Mills faculty member Chris Brown. Numerous recordings have appeared on Lovely Music, Centaur, Artship, and Artifact Recordings.

Founded in 1993, 23five Incorporated is a nonprofit organization dedicated to the development and increased awareness of sound works in the public arena, and to the support and education of artists working with and discussing the medium of sound. For the past 10 years, 23five Incorporated has remained at the forefront in bringing the most adventurous elements of sound art to the San Francisco Bay area. 23five has served as an important benefactor to artists such as John Duncan, Christina Kubisch, Francisco Lopez, Achim Wollscheid, Matt Heckert, Zbigniew Karkowski, Sigtryggur Berg Sigmarsson, Atau Tanaka, and many more.

Other recordings published through 23five Incorporated:

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