



Artist: Vitor Joaquim, Simon Fisher Turner

Title: At The Spitz, London, 2005

Label: Own Release

Catalogue number: 04

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File Under / Tag: piano, abstract, avantgarde, electroacoustic, ambient, ambient electronic

Format: digital

Available: <https://vitorjoaquim.bandcamp.com/album/at-the-spitz-london-2005>

Track list:

1 – At The Spitz, London, 2005 (42:12)

2 – SFT Derivative I (3:55)

3 – SFT Derivative II (7:53)

4 – SFT Derivative III (5:19)

5 – SFT Derivative III (5:29)

Simon Fisher Turner: piano, city soundscapes

Vitor Joaquim: piano live sampling & processing, train, sine waves, granular synth.

Track 1: composed by Simon Fisher Turner, Vitor Joaquim

Track 2 ,3, 4, 5: composed by Vitor Joaquim, based on piano samples from SFT

Mastered at Xara during May/June 2020

(C) Simon Fisher Turner / Vitor Joaquim (SPA)

(P) Vitor Joaquim 2020

vitorjoaquim.pt | simonfisherturner.com

“Joaquim has a great gift for drawing out rhythmic and melodic patterns from the shards of sound produced by his software” - *Keith Moliné, The Wire*

“an electro-acoustic version of dub music” - *FdW, Vital Weekly*

“splendido e poetico” - *Aurelio Cianciotta, Neural*

“Highly recommended” - **Boomkat**

“The finest in Southern European avant-garde” - *Bruno Heuzé, i/e music in flux #11*

“on ne les sent pas venir et les dégâts ravagent” - *Marc Sarrazy, Improjazz*

“Ein kleines Meisterwerk” - *ms, Ikonen Magazine*

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“Unique to the point of extremes and beautifully obtuse ” - *Tom Sekowski, Gaz-Eta*

“le magicien portugais du glitch ambient (...) Un modèle d'économie de moyens dont le génie se révèle au gré des écoutes répétées” - *RabbitInYourHeadlights, Indie Rock Mag*

(reviews on: <http://www.vitorjoaquim.pt/vj.reviews.htm>)

This edition encompasses one long track from a DAT recording of the concert, and four pieces created exclusively with samples made during the concert, re-arranged a few weeks after. Recorded live directly to DAT on 29.11.2005 at The Spitz (London) as part of the Atlantic Waves Festival 2005, curated by Miguel Santos.

The recording was made essentially for future memory and for that reason some tech tweaking was needed, mostly for noise removal. No performative changes were added to the original. I hope you enjoy it.

During the concert, Lia (liaworks.com) was receiving our audio outputs in order to generate exquisite visuals, in a way that only she can do. Regrettably it will not be possible to present her work due to its ephemeral nature. Pieces 4, 5 and 6 are dedicated to her.

CONCERT CONCEPT

The idea was very simple: Simon would play the piano and his signal would be split in two ways: the mixing desk (FOH) and my RME sound card. From there, I could only play with him with "his own sound".

Based on my “glued perception” of his aural content, I needed to make choices at two different levels. The first level corresponds to the appropriation process, and it had 4 major steps: choosing what to sample, i.e. when should I hit the rec, when should I hit the stop and where to locate the sample after being recorded.

After every single sample was located, from a total of 100 samples, I needed to deal with a second level of choices: what to do with what I had and make that decision in a split second while Simon was playing in a constant flow, and new "motives" were also claiming to be sampled. In practical terms, my attention needed to be split, all the time, in two completely different operations: appropriation and treatment.

So, while I was listening to Simon, I was also deciding what to do with what I had: how long should it be? Would I play the complete sample or only a few milliseconds of it? Maybe the transient? Maybe the tail? Was it louder enough? Should I search for a good start of the file based on the visualization of the wave and find also a good end?

What kind of motif is it? Atmospheric? Syncopated? Phrase based? Should I make a triple copy and transpose one to -5 and the other to +7?

Probably I should cut 5 or 6 dB on the +7 copy so that it doesn't turn too much to the foreground and destroy the whole perception?... Should I just listen?

Wouldn't it be nice to pass a certain file through the granular process and drag all that ambience very slowly to the background so that Simon could improvise over a carpet of samples? And if he doesn't react immediately, how long should I keep it?

The amount of questions and decisions involved in a sampling-based concert like this is far beyond my memory or imagination. The most important thing that I can say about it is that I love doing it. I've been doing it for 20 years, and for that reason this recording is now being rescued from the archives. No fear, no anguish, only joy and inner peace.

ACKNOWLEDGMENTS

I would like to express my deep thanks to Lia for being part of this and my eternal respect to SFT for being so receptive to the risk - we never played or rehearsed before the concert. Also big thanks to Miguel Santos for curating the encounter.

Vitor Joaquim

Based in Setúbal, Portugal. Researcher, teacher, electronic experimentalist, sound and visual artist, graduated in sound and film directing with a phd in computer music.

He started performing music and working with contemporary dance by the mid 80's. Since then, he has created extensively for dance, theatre, video, installations and cross media platforms.

Collaborations with collectives and creators such as Mark Haim, Coogan Dancers, Vera Mantero, Errequeerre, Mónica Calle, Paulo Ribeiro, João Galante, João Samões, Annabelle Bonnery, Stephanie Thiersch, La Macana, Guillermo Weickert and Rui Horta. With Rui Horta he created the music for LP and the widely acclaimed and prized Pixel, among other works. With the Spanish choreographer Guillermo Weickert, among several musical compositions, he directed the also acclaimed and prized Go With The Flow, a dance stage adaptation of his cd Flow.

This is his fourteenth album release in addition to a long list of collaborations in compilations and remixes.

In 1997, the cd Tales From Chaos (under the alias Free Field) was considered one of the 10 records of the year and one of the 10 Portuguese electronic records of all times. In 2006, Flow cd was listed by the Wire magazine as one of the best electronic records of the year. Filament, his fifth solo release was nominated for best Experiment and received the GRM Prize on Quartz Awards 2013 and was listed as one of the best drone/ambient works by Indie Rock Magazine. Since Geography (2016), considered by Indie Rock Magazine as one of the best albums of the year, Joaquim has received meritorious criticisms and nominations as "best of the year" in several publications and charts.

He collaborated with many international artists, such as @c, Scanner, Stephan Mathieu, Simon Fisher Turner, Phil Niblock, Harald Sack Ziegler, Colleen, Pure, Sergi Jordà, Marc Behrens, o.blaat, Ran Slavin, Julien Ottavi, Greg Haines, Gunther Heinz, Joe Giardullo, Carlos Zíngaro, Ulrich Mitzlaff, Nuno Rebelo, Carlos Santos, Pedro Carneiro and Emidio Buchinho among others.

Over the years, on most of his solo acts, Joaquim opted to play or in total darkness, as a way to increase the sense of sound, or with visual artists such as the long time collaborators Thr3hold, Lia, Hugo Olim, Laetitia Moraes, Carsten Goertz, P.MA (Pedro Maia), Michael Armingeon, Phillip Rahlenbeck - KE4, André Sier, Nina Juric, Gabriel Shalom and Alba G. Corral.

Even though he loves to play solo, it's in the electronic real time collaborations and live sampling that Joaquim is been mostly involved while playing live and touring all over Europe, in music and dance performances at festivals such as Klangshphäre Ambientfestival, Sulfure Festival, Semibreve, Atlantic Waves, IFI, CAMP, Ultrasound, Lem, CocArt, Madeiradig, Störung, Artech, Sonica, Intr:Muros, Trendelenburg, Mes de Danza, MU.DA, etc.. Highlight on performances and presentations in places such as Spitz (UK), MC2 (Grenoble), Mercat dels Flors (Barcelona), I.C.A. (UK), NRW (Dusseldorf), O Espaço do Tempo (Montemor-o-Novo), Teatro Central (Sevilla) Instants Chavirés (Paris), Casa Encendida (Madrid), KHM (Cologne), Cinema Club (Kiev) and Kino Siska (Ljubljana).

In Portugal he has presented work in virtually all the regular places for experimental art like ZDB, CCB, Culturgest, Gulbenkian Foundation, Serralves Foundation, and Casa da Musica.

Simultaneously to his own artistic work on sound and music, he directed a few pieces in contemporary performance, video art and video mapping, and has been invited to advise programmers and curators in several festivals and events in Europe. From 2000 to 2009, he produced EME Festival, an event dedicated to experimental arts and non-standard music. Among other acts, he underlines Paolo Angeli, Oval, Tim Hecker, Hauschka, Frank Bretschneider, Scanner, Tina Frank, Lia,

Gabriel Anton Irrisari, Freiband, Stephan Mathieu, Colleen, Freiband, Biosphere, Zavoloka, Murcof, Sanso-xtro, etc.

He has been teaching and coordinating sound and audiovisuals in art schools since the 90's. He is a researcher in computer music at CITAR - Research Center for Science and Technology of the Arts, Porto.

Simon Fisher Turner

(born 21 November 1954) is an English musician, songwriter, composer, producer and actor.

After portraying Ned East in the 1971 BBC TV adaptation of *Tom Brown's Schooldays* and roles in films such as *The Big Sleep* (1978), Dover-born Simon Turner quickly rose to fame as a teenage star in Britain thanks to his mentor [Jonathan King](#) who released his first album *Simon Turner* in 1973 on [UK Records](#). Turner was a member of the Gadget and also joined [The The](#) for a period of two years. He has used several names as a recording artist, including Simon Fisher Turner, the King of Luxembourg, Deux Filles and Simon Turner. He continues to record albums for [Mute Records](#) as Simon Fisher Turner.

He was a member of The Portsmouth Sinfonia Orchestra, and plays clarinet on their only live album, recorded at The Albert Hall, London.

In the 1980s, he released several singles on the [él](#) record label as the King of Luxembourg, many of them having been given airplay by BBC Radio DJ [John Peel](#). In 1990 he released a solo album on [Creation Records](#).

Turner also recorded [film soundtracks](#), including for [Derek Jarman's](#) *Caravaggio* (1986), *The Last of England* (1988), *The Garden* (1990), and Jarman's final film *Blue*. He also composed the complete score for *William Eggleston in the Real World* (2005) as well as for the [David Lynch](#)-produced film, *Nadja*. Many of his soundtracks are released on CD, mainly on [Mute Records](#), on which he issued three solo albums.

In 2002, Turner was a visiting professor at [Braunschweig School of Art](#) in Germany. In 2009, he joined [Tilda Swinton](#) on a new film essay shot in [Berlin](#) for *The Invisible Frame* (2009) directed by [Cynthia Beatt](#). In the same year he produced [Polly Scattergood's](#) self-titled debut album, *Polly Scattergood*.

Turner completed music for sculptor, [Alyson Shotz](#), at the Nasher Sculpture Centre, [Dallas](#). In 2010 he composed the music for *The Great White Silence* a film by [Herbert Ponting](#). It was restored by the British Film Institute, and released on Blu-ray/DVD. The soundtrack is available from [Soleilmoon Recordings](#).

In 2011, Turner released a triple CD, *Soundtracks for Derek*, on [Optical Sound](#). It is music composed for an exhibition, "Super 8", by Jarman at the [Julia Stoschek Foundation](#). [Mute Records](#) released an album made with the sounds supplied by [Espen J. Jorgensen](#). Also in that year, "Music for Films you should have seen" was released by [Optical Sound](#). This includes music for the only film [Jean Genet](#) made, *Un Chant D'amour*. Turner continued to make music for commercials for water, supermarkets and cancer research.

In 2012, Turner worked with [Shiro Takatani](#), artistic director of [dumb type](#) in [Kyoto](#), the [BFI](#) in the UK and prepared new sounds. He played concerts in Europe performing both BLUE and THE GREAT WHITE SILENCE, live with the [Elysian Quartet](#).^[1]

During 2013, Turner provided the score for *The Epic of Everest*: a film made in 1924 by [Captain John Noel](#). It was restored by The British Film Institute, and was released on Blu-ray.^[2] A soundtrack album was released on [Mute Records](#). This won him a [Ivor Novello Award](#). Simon Turner lives with his wife and two children in London.

(https://en.wikipedia.org/wiki/Simon_Fisher_Turner)