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Surrey Moog Symposium

The Surrey Moog Symposium 2018 will take place on 3rd Feb 2018 in PATS Studio 1 at the University of Surrey, Guildford. Surrey's Department of Music and Media, in collaboration with the Moog Soundlab UK and Moog Music Inc. (USA) will present a day of performances and discussions celebrating the life and legacy of Dr Robert 'Bob' Moog and the lasting impact of his sound synthesisers.

The Symposium will feature live performances by Chris Watson, using modular sound processing systems and recordings of New York environments, Chris Carter will give his second live performance using his own new modular system, and one of the world's leading authorities on electronic music, Thom Holmes will present the symposium's keynote lecture "The Sound of Moog".

<http://chriswatson.net/>

<http://www.chriscarter.co.uk>

http://www.thomholmes.com/Noise_and_Notations/About_Thom_Holmes.html

Chris Watson's performance will be supported by Finlay Shakespeare.

The symposium also marks the launch of the new Moog Recording Library record label, who release a series of new recordings on vinyl of work created with the Moog Soundlab UK over the past three years.

The Symposium will also feature a roundtable discussion *Bob Moog and the "living machines"*, and live demonstrations of the Moog Soundlab UK and new modular-synthesis developments by Finlay Shakespeare.

Only 200 tickets are available.

Details of all events and online tickets sales:

<https://www.surrey.ac.uk/arts/music/20180203-moog-symposium>

The Moog Soundlab UK is hosted by the University of Surrey's Institute of Sound Recording and the Department of Music and Media. The lab was commissioned and configured as a portable creative recording studio to host a series of artist residencies, student workshops and student access sessions. It has produced new compositions and an extensive series of recordings of new Moog based works.

The Moog Sound Lab features an extremely rare re-engineered Moog System 55 Modular sound synthesisers, reverse engineered clones of this classic Bob Moog 1970's synth. The lab also includes a wide range of Moog contemporary synths and sound processing devices.

This high-spec creative sound studio also used Bowers & Wilkins 802 audio monitoring system, a Neve 8816 Summing Mixer and a Prism Sound Atlas audio interface. These high-end audio technologies create the pristine audio signal path that allows the best possible creation and capture environment for Moog's unique and characteristic synthesisers.

Chris Watson is one of the world's leading recorders of wildlife and natural phenomena, and for Touch he edits his field recordings into a filmic narrative. For example, the unearthly groaning of ice in an Icelandic glacier is a classic example of, in Watson's words, putting a microphone where you can't put your ears. He was born in Sheffield where he attended Rowlinson School and Stannington College (now part of Sheffield College). In 1971 he was a founding member of the influential Sheffield-based experimental music group Cabaret Voltaire. His sound recording career began in 1981 when he joined Tyne Tees Television. Since then he has developed a particular and passionate interest in recording the wildlife sounds of animals, habitats and atmospheres from around the world. As a freelance recordist for film, tv & radio, Chris Watson specialises in natural history and documentary location sound together with track assembly and sound design in post production.

Chris Carter is best known for being a founder member of Throbbing Gristle and one half of electronic duo Chris & Cosey (aka Carter Tutti) with his long-time partner Cosey Fanni Tutti.

Chris Carter and the other original members of Throbbing Gristle regrouped in 2002 for a series of TG related releases and sold-out events until the death of band mate Peter Christopherson in 2010.

In more recent years Carter Tutti have also performed extensively in Europe and the USA.

Carter's latest solo release *Chris Carter's Chemistry Lessons Volume One* (CCCL Volume 1) was the product of six years spent working on solo material in the Norfolk home studio he shares with Cosey Fanni Tutti. CCCL Volume 1 reinforces Carter's significant but often under-appreciated role in the development of electronic music - a journey that for Carter started ahead of his work with Throbbing Gristle (alongside Cosey, Peter 'Sleazy' Christopherson and Genesis Breyer P-Orridge), and continued through Chris & Cosey, Carter Tutti, Carter Tutti Void as well as his own solo and collaborative releases under his own name.

Thom Holmes is an independent music historian and composer living in New York. He is the author of *Electronic and Experimental Music*, 5th ed. (Routledge, 2016), a widely used textbook on the history of electroacoustic music. He studied composition with Paul Epstein in Philadelphia and worked with John Cage. Other books and journal writings include *The Roots of Electronic Jazz, 1950–1970* (*Jazz Perspectives*, January 2018), *The Sound of Moog: Using Vinyl Recordings to Reconstruct a History of the Moog Synthesizer* (*Notes*, 2014), and a forthcoming book about sound art. Holmes writes his blog *Noise and Notations* and also a blog for the Bob Moog Foundation, *Moog: A History in Recordings*. He is the keeper of the *Holmes Archive of Electronic Music*, a private collection of original electronic music recordings spanning the years 1930 to 1985.

Thom Holmes' **The Sound of Moog** keynote presentation

Abstract

During the four-year period from 1967 to 1970, the electronic music industry was lifted from the institutional laboratories of musical gadgetry to the tabletops of independent musicians, recording companies, and music schools. The *Moog Modular Synthesizer*, because of its sudden and unexpected popularity, was at the forefront of these changes. This was the beginning of an entirely new industry that reached beyond genres of music into the very nature of recorded sound production. In this talk, I'll be looking at the Moog phenomenon from an historical perspective, playing examples showing the Moog influence, and discussing my endeavours to collect every commercial Moog recording from that time.

Finlay Shakespeare

Finlay Shakespeare is an electronic musician, artist, composer, producer and engineer. Based in Bristol, UK, he spends the majority of his time designing and building synthesizer equipment as Future Sound Systems. He is also the in-house engineer for the Moog Soundlab UK, a touring electronic music studio working in association with Moog Music Inc. and Bowers & Wilkins. Through the Soundlab, he has collaborated with artists including Suicide, Chris Watson, Simon Fisher-Turner, The Grid, Blood Sport, Mica Levi and Eliza McCarthy.

Independent event producer for the Moog series **Paul Smith** says, "The University of Surrey have provided vital support for the project. They allowed us to realise our curatorial hopes to return the Moog synthesiser to active service in the broad culture of an open-ended approach, typical of the experimental music world of the 60's from which these instruments emerged".

"It is a great tribute to Bob Moog that his company is still independent and able to support such ideas without expecting a commercial context. You may also need to remind yourself that this instrument is probably the last truly new sound generator since the invention of the saxophone ... modern music making of all hues is almost unthinkable without synths, the influence is massive!"

Surrey's Head of Music and Media **Prof Tony Myatt** said:

"It's been an enormous privilege for staff and students at Surrey to work with the Moog Soundlab UK in collaboration with some extraordinary European sound artists. The influence of Bob Moog's work has reached almost every corner of the musical world. The range and diversity of the new works created during the residency shows the lasting legacy and continued relevance of Bob Moog's instruments."

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