

October News 2003

Reviews by Dan Warburton, Nate Dorward, James Baiye:



Editorial: **NOW PLAYING: PTM's Celebrity Playlists**
On La Nuit Transfigurée: **Christine Wodraschka & Yves Romain , Didier Petit, Alex Grillo, Camel Zekri James Tenney Tisziji Muñoz Michael J. Schumacher**
On Mode: **Christian Wolff / Morton Feldman**
On Hibari: **Atami / Eke / from:/to: David S. Ware**
Jazz & Improv: **Sun Ra / Lehn & Strid, Klapper & Küchen / Free Zone Appleby / Kowald, Masaoka, Robair / Gary Lucas & Jozef van Wissem/**
Contemporary: **Arne Nordheim / Ekkehard Ehlers /**
Electronica: **(the) Dropp Ensemble / Stelzer & Talbot / Last Month**

NOW PLAYING!

As part of the ongoing celebrations to mark the tenth anniversary of the Paris New Music Review - and thanks to Anne Hilde Neset for mentioning the site in the Go To: section of the *October Wire*, a nice surprise - I asked some of the musicians whose work we've featured over the years to tell us which album(s) they had been listening to most frequently over the past month (just in case I was missing out on something important..). **Fred Frith** sent the following dispatch in from Mills College in Oakland, California: "The music that I keep coming back to is *Field Geometry* by Helen Mirra. Helen is an artist who works in film, video, sound, text and sculpture. *Field Geometry* is a record of her guitar playing along with Fred Lonberg-Holm's various instruments, with the work of the 19th century education researcher Friedrich Froebel as its point of departure. It's a beautiful, abstract, hypnotic and mysterious piece of work which bears little resemblance to most of what we listen to, and for that reason alone I thoroughly recommend it."

For Minneapolis-based poet and pianist Erik Belgum, it's Sun Ra. "*Solo Piano (Vol. 1)* (1977) has been sitting atop my top records list for the past month - we used to call them "records" when I was your age. I'd spent weeks trying to understand, articulate, and transcribe the Ra solo style when my nephew showed up wanting to play me the James Bond Theme. To my chagrin, with his unstable left hand groove, random placement of sforzandi, and all those major-minor chords in the right hand, he put out a damn nice Sun Ra sound, for a fifth grader."

While he prepares to pack his bags and move west from New York City, multi-instrumentalist and composer Scott Rosenberg has "*Quasi's Featuring 'Birds'* on constant rotation on my stereo. Sam Coomes' masterful proggy anthems raging against everything from failed relationships to the ruthlessness of capitalist society add up to the

strongest pro-creativity manifesto I've heard on a rock album. The words are darker than anything out there, but the overall message is one of fighting for the survival of your music. If you ever need a reminder of how you're not alone in the struggle, Coomes is always there to remind you that you're a foot soldier in the army of a higher cause."

Not too far away in Brooklyn, the indefatigable Alan Licht has chosen "the CD reissue of Horacio Vaggione's 1978 *La Maquina de Cantar* LP, originally on Cramps (now on ampersand 11). The second piece/second side, "Ending", is the piece I keep returning to. It's multitracked synth, very 70s sounding, much like David Borden's minimal excursions of the era. After ten minutes, it stops dead and a single synth plays a folk melody out of a renaissance fair, soon joined by a chorus of others to make a rich (almost too rich) harmony. Ten years ago I'd have dismissed this as being cheesy, but right now it sounds *great*."

Meanwhile, back in Vienna, at the heart of Old Europe, composer and trombonist Radu Malfatti "just heard a part of a Mahler symphony and it was horrible! I don't listen to music a lot anymore; the only CD I've been playing in the last month was the forthcoming duo with Taku Sugimoto and myself, because of all the cutting and editing, which I did at home. I'm deeply impressed by Taku's playing and his unique sense of time, space and material. He's a truly wonderful musician and an exceptionally nice person too - because very strange!"

This month's issue also includes the complete text of our monumental interview with free jazz legend, artist and educator Alan Silva. One of the founding fathers of improvised music, in the early 1960s Silva played with Burton Greene, Bill Dixon, Cecil Taylor, Albert Ayler, Sun Ra and Frank Wright (to name but a few), before creating the mythic Celestial Communication Orchestra and founding the revolutionary art school IACP here in Paris. A passionate story, rich in wisdom and anecdote. Bonne lecture. —DW