

Nick Cain on duct-taped collages, superior symphonic drone, and an apex of intriguing obscurantism

Bob Bellerue
Damned Piano

Anarchymoon 2xLP

This epic and at times over the top work fully delivers on its forthright title, which suggests the instrument in question at best deserves expletives and at worst warrants an exorcism. There's no melodic ivory tinkling to be found here – Bellerue positions various objects on the body of the piano and its soundboard to draw out their resonant properties, then amplifies the results to cacophonous volumes. Over its four-part 64 minute duration, *Damned Piano* segues from looming, opaque, abraded drone workouts, to noise climaxes rippling with finely striated tonal detail, to extended passages of impenetrably dense frequencies, reverberating with seismic shudders. Proceedings do verge on the schlocky – the artwork is festooned with foreboding gothic lettering, some of which exhorts the listener to "turn it up to frightening levels". And more variety in approach – or even something other than continual all-out attack – would have provided helpful contrast. Still, it's certainly entertaining throughout.

Nicholas Bernier & Francisco Meirino
Fiction

Misanthropic Agenda DL/LP

Gerritt Wittmer's Misanthropic Agenda label has enjoyed a longrunning relationship with Swiss based Spaniard Francisco Meirino, in 2014 releasing his perhaps strongest album, *Notebook (Techniques Of Self-Destruction)*. On *Fiction* he's paired with Canadian artist Nicholas Bernier for an intensive session of digital electroacoustic explorations. As in much of both artists' work, the focus is on the tension between organic source sounds – be they field recordings or instrumental in origin – and artificial treatments of them. The 19 minute "Fiction BM" is an expansive collaboration, with depth-charge percussive detonations and heavily detailed granular sounds worked into layers of droning swarms and agile clusters, then fed through obtuse and perpendicular perspective shifts. On the album's second side Meirino and Bernier each contribute a shorter solo piece. In keeping with the project's stated aim of blurring the lines between the natural

and the processed, it's not made clear whether they comprise some or all of the source material for "Fiction BM", or further reworkings of it. The project's dissolving of boundaries propagates sonic vestiges and memories of sounds, which refract back and forth between the three pieces in an engagingly confusing fashion.

Found Secret
Various

777 Was 666 CD

An above average compilation from this evidently well-connected Japanese label, loaded with big names past and present and covering much ground geographically and stylistically. There are a few highlights: Rick Potts's "Boris Zircon" is a delirious plunderphonic mash-up of fractured rhythms, AM radio snippets and orchestral samples; Dylan Nyoukis and Karen Constance individually turn in potent collages, tensely contrasting treated vocal fragments with noise shards and a sped-up ticking clock, or colourfully piling up excerpts of foreign language crooners and TV announcers with isolated instrumental snippets and shortwave textural wash. John Wiese's "17 Aug 13" generates a dramatic orchestral perspective from a small handful of instruments. Spoils & Relics, Yeast Culture, Smegma, T Mikawa, The New Blockaders and Aaron Dilloway all make solid if unsurprising contributions. New names Yellowhouse and The Custodians Of The Realm acquit themselves capably, the former's "Ultra Sex Pistols" a bracing combination of walkie-talkie burble and noise splintering which mutates into a sort of song, and the latter's "Coporeal Nourishment" [sic] a peeling tone crescendo.

Infinite Body
Avolition

Isounderscore LP

Superior symphonic drone constructions from US artist Kyle Parker. This area of activity is woefully overcrowded and edging ever closer to sounding completely played out. What distinguishes Parker's work from the droning also-rans are the balance and pacing of his compositions. Hovering continually at the edge of structural climax, the four tracks on *Avolition* are packed with detail; the directness of their momentum means that even at their most complex they exude simplicity and purposefulness. The laminal Niblock-esque blasts of "Slow Of Heart" set the tone, with instrumental details emerging from and evanescent into a rich, sustained backdrop. On "Enlacing" vocal loops are subsumed by an undulating full-spectrum roar. "Empyrean" builds new age tonalities into a powerful cascade, and "All Things Made New" is a frozen devotional, weaving high harmonics and overtones into a colourful melodic crescendo.

Kostis Kilymis
Bethnal Greener

Rekem LP

The last this column heard from London based Greek artist Kostis Kilymis was his 2012 Entr'acte album *More Noise Ahead*.

By comparison, *Bethnal Greener* is lower key. The album's title and a few track titles reference locations in east London, where Kilymis presumably resides. The patient pacing and incremental developments he favours throughout can be read as a metaphor for the changes in his relationship to his everyday space. Scuttling loops, high-pitched tones and erratic muffled rhythms appear and reappear and structures recur, to then mutate gradually over time. Most tracks incorporate location field recordings, be they men aggressively mouthing off in the street, unidentifiable industrial or machine rumble, or generic quotidian ambient hum. "The Ghost In The Typewriter (For Leif Elggren)" most successfully articulates the intersection of mental and geographical space, over 12 minutes weaving sine tones and click-loops into soothingly undulating arcs, as traffic and plane sounds loom in the background.

Nice Weather For War
Various

Kye CD

On this debut compilation from Graham Lambkin's ever cryptic Kye label, six artists are given ten minutes each to work with. A couple of familiar names pop up: Matthew Revert's "Suffer And Linger" juxtaposes a recording of everyday conversations and activity in a public space somewhere in Australia with recitations of apparently confessional diaristic details. Gaby Losoncy from Good Area's "Dry By Morning" follows a field recording of a busy cafe or a restaurant with a walk to a quieter room where unspecified crunchings and scratchings ensue. Shots chime in with "DC", an improvised acoustic collage extracted from mostly non-musical objects. Less appealing is the dank, semi-industrial ambience of Blue Chemise's "Faithful In Everything". On Russell Walker's "I Know Where Everything Is", deadpan recitations of prose poetry and detourned cultural journalism texts mutate into acutely awkward song-like forms, with keyboard poundings and ersatz singer-songwriter stylings set against samples of TV news and FM radio chatter.

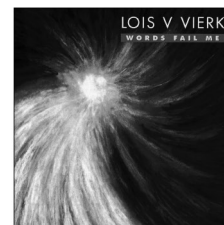
Vom Grill

Knerpen! bevel

Pan DL/LP

Knerpen! bevel sounds like something Pan would have released in 2010, not 2015, and is all the better for it. Vom Grill is the nom de plume of Ultra Eczema's Dennis Tyfus, under which he's secreted a dozen or so limited edition releases since 2007. Of the album's two 15 minute tracks, the first is a rickety, duct-taped collage that just about maintains its sense of cohesion. Tyfus sketches loose connections across contrasting sound sources – skidding, muffled loops, treated voice blurts and quite a bit of whacking of an out of tune piano. The second is a very different beast, split evenly between a passage of fairly straight choral harmonies and another of laterally shifting cut-ups. For all their random outlandishness, both pieces are cannily constructed, playing in an off-handed but canny way on rhythmic motifs and structural assonances. □

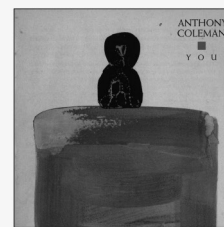
New World Records



80766-2

Lois V Vierk
Words Fail Me

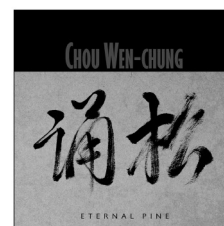
Ted Mook, cello; Margaret Kampmeier, piano; Matthew Gold, marimba; Claudia Rüegg, piano; Relâche, Lloyd Shorter, conductor



80767-2

Anthony Coleman
You

Anthony Coleman, piano, conductor; TILT Brass Sextet; Michaël Attias, saxophones; Doug Wieselmann, clarinet; David Shively, percussion; Jennifer Choi, violin; Christopher Hoffman, cello; & others



80770-2

Chou Wen-chung
Eternal Pine

Contemporary Music Ensemble Korea (CMEK), Boston Musica Viva; Yi Ji-young, gayageum; Kim Woong-sik, changgu; Taipei Chinese Orchestra, Chang Yin-fang, conductor



newworldrecords.org