

# The Newest Music

## **Haramand Plane: Three Translation Links**

HUNT: *Chimanzzi: Link (1)* 1993;  
*Chimanzzi: Link (2)* 1993; *Chimanzzi:  
Drape: Link* 1993 [*Derivative Extraction:  
(Birome: Zone): Plane (Fixture)*]  
What Next? 0015—60 minutes (505-224-9483)

**J**erry Hunt (who died in November 1993) was an American original. A native of East Texas, his works were a combination of Elizabethan alchemy, high-tech happening, shamanistic ritual, and wild west show. They were performed by combining acoustic, electronic, and video "event streams" through the use of 16th-Century "angelic tables". He once said, "All you need is a map of Texas and a couple of books from 16th Century magicians, and you could figure the whole thing out". The disc at hand was produced to "document" the material of three works that use similar procedures to produce the event streams. His sound has elements of Stockhausen, the Ligeti of the 60s, world music, and bad horror movie music. In short, it is wonderful! Hunt has created sound-worlds that are complex and immediately compelling. *Chimanzzi: Link (1)* 1993 is a fast-moving, rapidly changing mixture of acoustic and electronic sounds, including a theremin-like wail, hence the aura of the horror movie. *Chimanzzi: Link (2)* 1993 is made up of droning, sustained sounds, heightening the ritualistic feeling of the entire enterprise. The final work on this provocative disc, *Chimanzzi: Drape: Link* 1993 [*Derivative Extraction: (Birome: Zone): Plane (Fixture)*] is made mostly from light, almost crystalline sounds, with an underpinning of mysterious drones. What Next?'s sound is clear with very good stereo imaging. Hunt performed, produced, and recorded. A fitting tribute to a remarkable artist.

## **BOSTON ROCK #145**

### **JERRY HUNT: Haramand Plane—Three Translation Links (What Next?)**

The late Jerry Hunt was a sound and video montage artist whose work was subject to change in response to real time gestures by the composer as a performer. At least, that's what I think is going on—his explanations rival Anthony Braxton for idiosyncratic obfuscation. But it's a fascinating soundscape, a Stockhausen radio feast with John Zorn's hyperactive hand on the channel changer. Orchestral fragments shiver in anticipation as other layers of less identifiable timbre percolate past, and the very notion of attention span is sorely tested, but the "links" do manage to arrive at some sort of resolution. It works on much the same levels as Peter Gabriel's *Passion* soundtrack, or Adrian Belew's *Desire Caught by the Tail*, without sounding anything like them. (PO Box 344, Albuquerque NM 87103)

# Cadence

THE REVIEW OF JAZZ & BLUES: CREATIVE IMPROVISED MUSIC

With a linernote whose density approaches Cecil Taylor's 1966 note to *Unit Structures*, **JERRY HUNT** tries to explain his electronic strategies behind the atonal, post-classical leanings of **HARAMAND PLANE: THREE TRANSLATION LINKS** (What Next WN0015). The explanations elude me totally, but the music is thoroughly arresting. Squeaky tones, mimetic passages seeking stringed sound, and general weirdness make this one of my favorite electronic music sessions in some time. Through interactive video, Hunt has produced some of the most beguiling electro-tones and tunes here, all avoiding the more predictable electro-pieces that alter and process acoustic sounds or voices. Alas, Hunt's death shortly after recording this CD leaves the world without one of its oddest musical troubadours. (Chimanzzi: Link [1]/ Chimanzzi: Link [2]/ Chimanzzi: Drape: Link 1993 [Derivative Extraction: {Birome: Zone}: Plane: {Fixture}] - 60:16; n.d.).



**Jerry Hunt** *Haramand Plane* (What Next? WN 0015) CD 60 minutes

This mysterious man, who set up his own mail order church based on Rosicrucianism when he was only 13, gives nothing away in his garbled and eccentric sleeve notes. That is, except for one sentence that explains why it is that this recent material is so different to the music he recorded in the late 70s: "The modulation considerations which were so difficult to resolve at the time ... have now vanished with better modellers and faster low-cost processors". Most of the sound here has been through the computer. All three tracks consist of similar sound sources. Most insistent is a continual frantic jangling of tiny bells and other small percussion. Another insistent sound is the wailing and warbling of high-pitched string sounds, all bright and shiny and loaded with a slightly synthesized twang. Other strands are here too, but they all seem deliberately testing, and what's more, none of them seem to work together either. Really, Jerry Hunt's work needed to be seen live, as he operated as a performance artist, with live video manipulation and a strong personal theatre. Alas, those strange automatic vocal sounds, and the human quality they gave the music, are gone from this CD. Nonetheless, this is certainly a very strange CD, from a man who had his own path, and as such is a rare document of his work. [What Next?, PO Box 344, Albuquerque, NM 87103, USA] **CG**

**Haramand Plane (CD)**

**Jerry Hunt- synthesizers, samplers, responsive sensors, "device arrays," assemblages of bells, rattles, homemade noisemakers, which overlap and perhaps interact with electronic and sampled sounds**

I have not the slightest clue as to how Jerry Hunt created this music, but the effect is deep and otherworldly, really wonderful stuff coming from the late pioneer of live, interactive electronic music and video. The mystery of it beckons you like a strange power to come closer inside and bear the white lights.

Alive and transformative, the experience is almost that of a sonic ride out-of-body to other places only the imagination could reveal. A gurgling and bubbling suddenly changes by a single strike of the stick to trigger a sound event racing forward, ever forward to the next plane of action consciousness. Complex, multi-dimensional, this music could contain healing powers. It's elusive, yet feels like spiritual presences breathing on you and giving you a vibratory electronic body rub. Exquisite beauty.

-LS

*NonSequitur, P.O.Box 344,  
Albuquerque, NM 87103.*

# MANIFOLD

Jerry Hunt - Haramand Plane  
cd - Nonsequitur

A very intriguing and delightful work of sound experimentation involving some textural sounds similar to string instrument manipulation, chimes, belles, subtle and unconventional percussion, and a multitude of other sound sources that I couldn't identify if I had to. Three tracks provide a mysterious, almost tense aural backdrop upon which one can contemplate the strange liner notes - a technical breifing by the late Mr. Hunt that fails to make any real sense to myself, but provides some strangely fitting reading material to go with the music. Hunt was a one-of-a-kind performing experimental musician, building his own sound devices and devising choreographed outlines to his work - but "Haramand Plane" is simply a great listen, with extremely original inflections throughout.

VH

# Jerry Hunt

Harmand Plane: Three Translation Links  
(What Next? Recordings)

For those who never knew Jerry Hunt or saw him perform, the composer will always remain an enigma. Even those colleagues and friends who knew him well were never quite sure what was going on with his music. His presence on stage, manipulating dozens of esoteric, home-made instruments no one but Hunt knew how to operate, was both daunting and soothing. The composer himself provided the easiest access to his art, acting as the perfect interface between possibility and infinity.

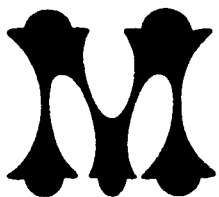
Hunt was a Dallas composer who, in the '60s, developed a system of electronic music. In the days before commercially available samplers and synthesizers, he invented his own; later, when he did incorporate the store-bought equipment into his work, he refined and enhanced it to suit his specifications, never letting the machinery define the parameters of his art. By the early '70s, Hunt was developing multimedia techniques, incorporating dance, movement, and video into his compositions. This work predated the "performance art" practices that came in vogue in the '80s. Hunt was constantly refining and redefining his art within the context of his own elaborate mythology. His death on November 27, 1993, has left a personal and artistic void that is felt from Dallas to New York to Amsterdam.



"It's just not the same without Jerry," says a longtime colleague and friend about Hunt's recording of *Harmand Plane: Three Translation Links*, and, of course, it must be so. Hunt's quick wit, always so apparent at his live performances, is missing, as is the instant recognition of his gentle nature and genuine humanity. Hunt manipulated components to discover the whole. Percussion instruments, audio and visual equipment, time, pitch, rhythm, chance – Hunt used them all, both to define the constant and create the variable. His performances were processes, giving birth to music that is logical but resists analysis. Even his program notes, so meticulous in their attempt to describe both the parameters and the possibilities of the music, create a new language, each word a carefully placed piece of a unique, personal, yet universal philosophy. *Harmand Plane* is profound, provocative, and mysterious. The electronic sounds created in the piece are mixed with small percussion to create dense, soft layers teeming with life. The overtones of a rattle are echoed in synthesized sighs; the ringing of bells and finger cymbals are lyrical devices poignant as any aria. Jerry Hunt is present on this CD; his genius is inherent in every note. This music is magical, giving glimpses of infinity that are haunting, mesmerizing, and joyously human.

Chris Shu





#8

JERRY HUNT:

Haramand Plane: Three Translation Links (What Next) Yes. Soundtrack to some frightening, ecstatic & supernatural vision in space in three long, ritualistic pieces combining primitive percussion instruments w/buzzing, rising electronics. As hard to grasp as some alchemical writing, but surely containing secrets to evolution, space travel.

JERRY HUNT: Haramand Plane - Three Translation Links (CD)

The three pieces on this disc represent Jerry Hunt's last works before his death. The music is very intriguing, yet it defies definition or true comprehension. Described as a "crazed high-tech witch doctor," even those who saw him perform his music could not follow what he was doing as he would move about on stage with bells, rattles, and other noisemaking devices. All this coupled with computers, sensors, samplers, synthesizers, and processors yielded an ever evolving world of sound. You can pretty much drop in on any spot of these three works and hear the essence of Hunt's music. Haramand Plane, much like the artist himself, is a puzzle waiting to be solved. It's probably best, though, if the listener just accepts the music for what it is, rather than attempting to make logic out of these enigmatic creations. Followers of ambient music, along with those who appreciate experimental forms of music will enjoy this album. (WHAT NEXT? C/O NONSEQUITUR, PO BOX 344, ALBUQUERQUE, NM 87103)

# Reign of Toads

## ISSUE #4

**JERRY HUNT, Haramand Plane: Three Translation Links (Nonsequitur):** This chaotic ambient thriller captures a spine-tingling momentum early on. It's spooky, but not scary. The music seems a bit haunted, very hokey, and (to my ears) very entertaining. It has that soundtrack feel, but from what I understand, these are recordings of live performances. Jerry Hunt was a mad scientist performance magician artist... or something like that. He built a lot of his own video and audio processors and he'd assemble them into performance "pattern-strings" based upon the Enochian tables channelled to John Dee through the scrying of Edward Kelly in the 16th century. Some say Jerry was a huckster, some say he was just a Texan, but just about everybody was bewildered and confused and amused. [SA]

# Therocket

**JOHN LUTHER ADAMS** *Earth and the Great Weather* (New World CD) *The Far Country* (New Albion CD) **JERRY HUNT** *Haram and Plane: Three Translation Links* (What Next? CD) Trying to capture the spirit of anything is bound to be half-successful or even lampooned by critics. Nevertheless, percussionist/composer John Luther Adams and electronician Jerry Hunt try in their equally "out" manners to capture spirits of very different things.

Jerry Hunt is equally the organicist and the energetician, except he is working with the postmodern palette of weirdly triggered electronic tones connected to video artistry, both in conception and execution. Tones enter, fade, re-enter, get sucked into clanky, metallic whisks, and disappear altogether. Shimming, sandblasting, erasing itself constantly, this is beautiful stuff even if beauty wasn't Hunt's notion. Hunt, who died just after recording this brilliant mix of what he called "translation links," was onto something Adams shares—an interest in representing experience in an age when representation has been so thoroughly debunked. What are we left with when we give up on sounds as representations of anything but themselves? Infinitely indecipherable, sounds are just sounds. But Adams and Hunt stir the pot so thickly and so successfully that they both challenge the assumptions so prevalent in "academic" music these days. Those bent on electronics, on John Cage, or on being swept into sonic territories as unexpected as is immediate, arresting imagery, take heed and procure. Highly recommended.

—ANDY BARTLETT



Issue 136 June 1995

**Jerry Hunt**  
**Haramand Plane: Three**  
**Translation Links**

NON SEQUITUR/WHAT NEXT WN 15 CD

The late Jerry Hunt (1943-1993) was a magician of sound — 'the Texan shaman'. Never mind the mumbo-jumbo of his liner notes, which are so jargon-laden — and full of terms apparently of his own invention — as to entirely obfuscate any useful meaning (he was an academic for a while, on the faculty of Southern Methodist University from 1967-73). But however constructed or justified, his buzzing, whirling, incessantly percolating sonic sculptures, despite their electronic nature, have the organic quality of living things building themselves by an obscure but intuitively logical process.

*Haramand Plane*, some of the last work this Texas genius produced, may be an update of or sequel to a similarly titled 1972 work, though even in this matter his notes are frustratingly indirect. The three movements, totalling an hour, are "Chimanzzi: Link (1) 1993", "Chimanzzi: Link (2) 1993" and "Chimanzzi: Drape: Link 1993 [Derivative Extraction (Birome: Zone): Plane: (Fixture)]", and

were created to interact with video performances. In line with Hunt's vein of mysticism, they are derived from "the angelic tables produced by [alchemist] John Dee through the skrying action of Edward Kelley (1582-1589)." There tend to be three levels: a foreground where shimmering whirling electronic sounds flit in and out, a background of sustained tones that sometimes suggest harmonies, and a mid-ground of jittery rhythms that sometimes push to the fore. It suggests a combination of a peculiarly nervous Ambient music with early electronic tape constructions (Vladimir Ussachevsky, Tod Dockstader). The nearest contemporary comparison, aside from Hunt's own works (*Ground* on OO Discs is worth seeking out), is some of Ingram Marshall's electronic minimalism, specifically "Three Penitential Visions" and "Alcatraz", but Hunt's fascinating sonic landscapes are more packed with incident. Highly recommended

**STEVE HOLTJE**

# YOU COULD DO WORSE #4 SUMMER 1995

**JERRY HUNT**

*Haramand Plane...Three Translation Links (CD)*  
(What Next?)

The three pieces on this disc represent Jerry Hunt's last works before his death. The music is very intriguing, yet it defies definition or true comprehension. Even those who saw this "crazed high-tech witch doctor" perform could not follow what he was doing as he moved about on stage with bells, rattles, and other noise-making devices. All this, coupled with computers, sensors, samplers, synthesizers, and processors yielded an ever evolving world of sound. With this CD, you can pretty much drop in at any spot on these three works and hear the essence of Hunt's music. *Haramand Plane*, much like the artist himself, is a puzzle waiting to be solved. It's probably best, though, if the listener just accepts the music for its wide array of sounds, rather than attempt to find logic out in these enigmatic creations. Followers of ambient music, along with those who appreciate experimental forms of music, will enjoy this album.—  
*Elliott Smith*

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## JERRY HUNT *Haramand Plane: Three Translational Links* CD

I had a devil of a time reading Mr. Hunt's liner notes on the how's and why's of the *Haramand Plane*. I've had an easier go at reading the *Moscow Times*—and I don't even read Russian. Thankfully, listening to Hunt's music is easier than reading his prose. Note, however, I didn't say Hunt's music is *easy* to listen to. On the contrary, the *Three Translational Links* are quite challenging pieces of music; probably both for the listener and the composer. This cryptic Texas composer created his music (sadly, Hunt passed on in Nov. '93) with hand-built, self-interactive electronics, video machines and optical discs. Hunt's interest in magic and arcane knowledge led him to use "the angelic communications of the alchemist John Dee and his medium Edward Kelley" to produce the *Three Translational Links*. As Hunt states, "(the) Haramand Plane is a system of interrelational value exchanges which produce in successive actions weight groups and weight distributions: successive layer extractions of these operators have been used to codify the gesture, accumulation and other pattern variables which can be implemented in system descriptions." Wow, suddenly chaos theory doesn't seem all that tough of a nut to crack. Apparently, Hunt's interest in Rosicrucianism and Crowleyism was often expressed in his musical work. So, what does Hunt's music sound like? Would Xenakis, The Residents and Hmong Minotaurs battling it out on the deck of a ship inside a bottle be any help? I didn't think so. The three compositions included here, "Chimanzzi: Link (1)," "Chimanzzi: Link (2)" and "Chimanzzi: Drape: Link 1993...." are all variations of the same theme using random and stochastic electronic bleeps, murmurs, sizzles, thuds et al. to produce hauntingly beautiful soundscapes; the likes of which you've probably never heard. Hunt's music could be simultaneously classified as modern composition, experimental or a way-out soundtrack score. His is the type of music that requires the listener to fully succumb to its sonic pageantry before he or she will even start to hear the music "speak," although, Hunt didn't believe his music was all that difficult to absorb and understand. The musical charlatan went so far as to say, "All you need is a map of Texas and a couple of books from 18th Century magicians, and you could figure the whole thing out." Even without the map and the books, a few hours alone with Hunt's music brought me closer to seeing the back of my head than just about anything else I've listened to in the past six months. The seas were by no means calm, mind you, but the voyage was definitely worth it. [¿What Next?/Nonsequitur]

Mike Troughon

# ZONA



EJEMPLAR GRATUITO



# TÓXICA

## JERRY HUNT / HARMAND PLANE: THREE TRANSLATION LINKS.

Música electrónica que manipula y desorienta; un bloque de multi-sonidos fantasmales con continuos cambios de dirección que cimentan su estructura en las cuerdas. Hunt es un pionero de la música electrónica y el video en Estados Unidos, su trabajo está influenciado por lo esotérico y la alquimia. En este disco Hunt te atrapa en su maraña y te hace hablar con los angeles de un cielo oscuro. Recomendadísimo. Producido por What Next c/o Nonsequitur. P.O. BOX 344 ALBUQUERQUE, N.M. 87103. USA.

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## Haramand Plane: Three Translation Links(Jerry Hunt)

Article from: American Record Guide | September 1, 1995 | Hicken, Stephen D. | [Copyright](#)

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Diane Thome may be the first woman to compose computer-synthesized music. Her music lies squarely in the high-modernist tradition: it is searching, intense, and full of integrity. She has a very good ear for sound and a solid sense of form. Masks of Eternity (1994), is for tape alone and is the most striking piece on the program. Cast in four tableaux, it is a brilliant display of the possibilities of computer-synthesized sound when put to expressive ends. I find new, pleasant surprises every time I come back to it. In Levadi (Alone) (1986) for soprano and tape, the tape part tends to be very subservient to the voice, and most of its essential elements could have been played by acoustic instruments. Montserrat Alavedra gives a convincing reading of the difficult vocal part. The Palaces of Memory (1993), for chamber orchestra and tape, is structured as a dialog between orchestra and tape, the orchestral part largely motive (and somewhat conservative in its harmonic and rhythmic profile) and the tape more purely sound oriented, with a more fluid, less regimented style. In many respects the tape part is more expressive, more moving, than the orchestra. ...

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