

by Karen Brown

STEVE PETERS "NON on SEQUITUR"

"It really is a small world made up of many smaller worlds, and you'll find that they don't all often intersect with each other; composers (uptown, downtown, academic or non-minimalists, maximalists etc.) improvisers (free and structured, including the fringes of "jazz"), electro-acoustic and musique concrète, electronic and computer music, sound installationists, audio artists, radio artists, instrument builders and microtonalists, Po Mo genre blenders, stylistic purists, collageists, text-sound, sound poetry, world music borrowers, people with ties to rock, people and like rock stuff, people who strive to make beautiful works, minimalist, modernists, neo-avant-gardists, people who think music has to be based on scientific theory or mathematical equation and people who work purely on intuition, people who combine all of the above. To give a single categorical heading to it seems inadequate. When you look at all the science, math, readings and how hard it is to create music, if you don't know the difference between The Beatles, Grateful Dead, Bradford and Ace of Base then it works fine to call it all "rock"."

Based in Albuquerque, New Mexico and run by all round ideas fizzbomb Steve Peters, Non Sequitur is a non profit foundation committed to releasing experimental music by people who take it to the furthest shore. Their CD series "What Next" features a dizzying array of wonderkinds including the likes of Annea Lockwood who uses a wild collection of blown instruments to create the mysterious "Thousand Year Dreaming" with magnificently resonating effect and David Dunn, whose "Angels and Insects" first translates the names of the angels of Dr Dee (16th century alchemist who spoke to angels through a medium, yes it was going on back then too) through a complicated process of voice and computer analog and follows with a recording called "Chaos and the Emergent Life of the Pond" which features tiny buzzing, whirring creatures who sing their songs into the microphones of David Dunn who turns up the record level, as he stands in his waders mid-pond, until the whole fucking universe is throbbing with the sound of small aquatic

insects. It's brilliant. Honest.

Non Sequitur also releases "The Aerial" a supercool ongoing CD series sound journal which features all of the above. A great introduction to the world of avant garde new music without getting a nasty letter from the bank. Their catalog lists their own releases plus a special selection of essential new music titles from other labels and books on the maverick mavens of the musical underworld.

BANDA LOCKERA

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DEL VIRUS EXPERIMENTAL:

Por Marco A. LIRA

El sueño primero fue la realización de un programa de radio en el cual se pudiese escuchar en cada emisión una gran cantidad de música inusual y de estilos sumamente diversos entre sí, y en donde los compositores hablaran acerca de su obra. Debido a las limitaciones que usualmente la radio impone a este tipo de proyectos, se decidió fundar una etiqueta fonográfica en la cual el sueño tomó forma a través de la realización de CDs y cassettes que incluyen un folleto a manera de espacio para que los compositores se expresen a cerca de su música. Esta serie de grabaciones es llamada **The Aerial**, y la etiqueta responde al nombre de **Nonsequitur**. Paralelamente a esto, se creó **¿What next?** como un espacio para grabar y difundir LPs, cassettes, y CDs de proyectos individuales o compilaciones de música más estrechamente ligada entre sí (es decir, no tan diversa como la serie **The Aerial**). De tal manera, **Nonsequitur** se fundó formalmente en 1989 y se auto define como una "organización no lucrativa dedicada a la documentación, publicación y diseminación de los artistas sónicos. *Nonsequitur supervisa el desarrollo de The Aerial y ¿What next?*"

A pesar de la variedad de estilos musicales a los cuales **Nonsequitur** produce y apoya, todos ellos pueden ser llamados "experimentales". En especial, la relación explorada es la relación entre la música experimental y la música de las tradiciones no occidentales.

Algo sumamente interesante en la propuesta de esta fundación es el tratar, entre otras cosas, de establecer una paridad entre el apoyo que brinda a artistas del sexo femenino por un lado y a creadores hombres por otro; además de intentar representar a todas las sub-escenas del mundo experimental como lo son los improvisadores y los compositores serios, la gente que hace instalaciones y radio arte, aquellos que usan el lenguaje y aquellos que sólo utilizan instrumentos, quienes usan tecnología y artistas folks que la dejan de lado, intelectuales y creadores cuyas composiciones tienen como base el ruido.

Adicionalmente, esta etiqueta de **Nuevo México** también edita poemarios, novelas y obra ensayística acerca de la música alternativa y las redes de artistas independientes.

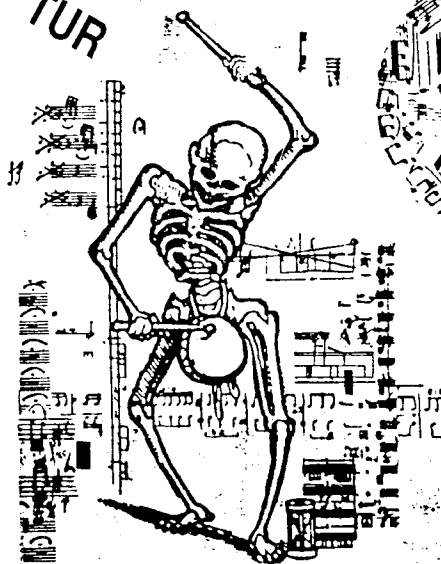
El catálogo del invierno 1993/94 tiene como novedad la inclusión de grabaciones realizadas por otras compañías pero ahora también distribuidas por **Nonsequitur**. Así, la lista de productos ha crecido a cerca de noventa diferentes títulos entre grabaciones y libros.

Una excelente idea es la creación de un suplemento del catálogo. En él se da una mayor información acerca de los artistas y/o grabaciones, pues en general son nuevos valores aún no reconocidos ni siquiera en el medio especializado. Algunos nombres son los siguientes: **Robert Ashley, Peter Garland, Peter Van Riper, Jin Hi Kim, Direct Waves, etc.**

En su mayor parte, los productos de la compañía tienen un precio justo. Lo más accesible es el material producido por la misma en su formato de cassette (el catálogo 93/94 ofrece cada ejemplar, incluyendo envíos, en ocho dólares).

Una apuesta interesante y no muy riesgosa puede jugarse escribiendo a: **Nonsequitur, The Aerial/ ¿What next? P.O. Box 344 Albuquerque NM. 87103 USA (505) 254-9145.**

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LA DISEMINACION

NONSEQUITUR FOUNDATION INC.

A Nonsequitur Foundation Inc. foi fundada em 1989 como produtora/editora não-lucrativa, devotada à documentação, publicação e promoção das artes sonora, tanto contemporânea como histórica. A Nonsequitur actua como um chapéu sob o qual existem dois projectos editoriais, *The Aerial* e *What Next? Recordings*.

The Aerial é um jornal sonoro — uma série de compilações demonstrando um largo espectro da música experimental, da arte sonora e linguística proveniente de todo o globo. Editado várias vezes por ano em CD e cassete de crómio, cada exemplar inclui um livro informativo a cores no qual os artistas explicam o seu trabalho e/ou apresentam outras ideias ligadas ao próprio conteúdo da página. *The Aerial* está disponível tanto em assinaturas como em exemplares avulsos.

Alguns dos objectivos editoriais incluem: a apresentação de trabalho de mulheres ou outros artistas discriminados; a procura de artistas que não vivem nos «grandes centros culturais»; a criação de um equilíbrio entre músicos famosos e outros menos conhecidos; e a justaposição de trabalhos de diferentes épocas e estilos, explorando a sua relação com as tradições não-ocidentais.

Até agora surgiram três volumes de *The Aerial*. O primeiro com contribuições de David Moss, Christine Baczewska, Richard Kostelanetz, Rich Jensen, Loren Mazzacane & Suzanne Langille, Lost Souls, Malcolm Goldstein, Floating Concrete Octopus, Jerry Hunt, Stuart Sherman e Bern Porter. O volume 2 com Bob Davis & Jon Raskin, David Dunn, Jin Hi Kim, Jeff Greinke, Christopher Shuttis, Chris Cochrane, Sue Ann Harkey, Annea Lockwood, Trans Duo e Hildegard Westerkamp. E o terceiro, e último, inclui Ellen Fullman, Marc Barreca, Nicolas Collins, Peter Cusack, Tom Guralnick, Johanna M.Beyer, Zae Munn, Myra Melford & Marion Brandis, William Hooker e Leslie Dalaba.

A What Next? Recordings é a «Editora» da Nonsequitur, na qual surgem álbuns de grupos ou artistas ou compilações de géneros mais específicos. Todos os exemplares estão disponíveis tanto em CD como em cassete de crómio (à excepção da primeira edição). Cinco títulos já estão no mercado, são eles:

«Soundviews: Sources». Uma compilação «quem é quem» internacional de actividades extra-musicais. Inclui trabalho de 39 artistas sonoros, entre os quais Annea Lockwood, Bill & Mary Buchen, Hildegard Westerkamp, Bill Fontana, Richard Lerman, Jim Pomeroy, David Behrman & George Lewis, Gordon Monohan, Charlemagne Palestine, Liz Phillips, Leif Brush, Ellen Fullman, Pauline Oliveros, Carl Stone, Paul Demarinis, Alvin Curran e outros. Instrumentos inventados, instalações arquitectónicas, sistemas interactivos, ambientes sonoros, ecologia audio, espaço sideral, e muito mais, com pedaços de entrevistas com alguns artistas espalhados por aí.

«Exquisite Corpses From P.S.122». O passatempo favorito dos surrealistas, «exquisite corpse» era uma pintura ou poema colectivo criado por cada participante, tendo como referência a última linha (ou palavra) citada pelo participante anterior. Neste episódio (depois do LP «Exquisite Corpses from The Bunker»), o mesmo gang de 30 espertalhões inventa ainda mais estratégias para a aplicação deste conceito na livre improvisação. Sim, é barulhento, mas é também divertido e extremamente estruturado, considerando a ideia base. Inclui membros de Curlew, No Safety, Fish & Roses, Skeleton Crew, Krackhouse, Audio Letter, Spongehead, Worlds of Love, Naked city, e muitos mais.

Deep Listening Band — «Troglydite's Delight». Pauline Oliveros, Stuart Dempster e Panalotis são ajudados pelos amigos Julie Lyon Balliet e Fritz Hauser em longas improvisações, explorando a acústica de uma caverna. De facto, os músicos não só tocam na caverna mas inclusivamente tocam a caverna.

Loren Mazzacane & Suzanne Langille — «Come Night». No seu primeiro trabalho de «estúdio», Mazzacane e a vocalista/colaboradora Langille são ajudados por George Cartwright e Brian Johnson, num «set» de improvisações intensas de free-blues e baladas melancólicas.

«Audio Alchemy: The Cassette Mythos Compilation». Não pretende ser uma pesquisa democrática, compreensiva ou histórica da rede internacional de cassetes/gravações caseiras. As escolhas editoriais foram puramente estéticas: mandaram-se pedidos de colaboração, e o resultado foram os melhores participantes. No entanto, muitas áreas foram abordadas, desde melodias pop ao noise puro, passando por todo o tipo de esquisitices. Inclui Mystery Labs, Heather Perkins, John Wiggins, Phil Perkins, TENTATIVELY a CONVENIENCE, Fred Lonberg-Holm, Solomonoff & Von Hoffmanstahl, Minoy, Daniel Johnston, Costes, e onze outros. Tenta ser um acompanhamento ao livro «Cassette Mythos», a ser publicado brevemente pela Autonomia.

Em preparação estão quatro novos trabalhos: Peter Garland «Border Music»; Malcolm Goldstein «Sounding The New Violin»; Alison Knowles «Frijoles Canyon» e «A Snockument», uma dedicatória a Michael Hurley, um dos escritores de música folk preferidos pela Nonsequitur. Colaborações de Eugene Chadbourne, Colorblind James Experience, Men & Voets, Young Fresh Fellows, e muitos mais.

P.O.Box 2638, Santa Fé, New Mexico 87504, U.S.A.

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ANO VII - N.º 363 - 15 DE OUTUBRO - SALAS TERÇAS-FEIRAS - DIRECTOR: RUI MONTEIRO - 90500

CORTINA DE FERRO

Tying in smoothly with the Art Of Primitive Sound is **ANNEA LOCKWOOD's Thousand Year Dreaming** ($\frac{1}{2}$ What Next?, c/o Nonsequitur Foundation, P.O. Box 344, Albuquerque, NM 87103-0344/505-254-9145). In a single 42-minute piece, Lockwood employs multiple digeridoos, lots of varied percussion, horns and voice (a 10-person ensemble altogether) in a "cyclically unfolding" composition inspired by the Paleolithic cave paintings of Lascaux, France—and by some notions borrowed from Korean musical traditions. It's a slowly evolving piece with considerable subtlety and strength.

Nonsequitur/ $\frac{1}{2}$ What Next? has several other releases—from Stuart Dempster, Pauline Oliveros, Peter Garland, Loren Mazzacane—but its main project is **The Aerial**, "A Journal In Sound," a semiannual CD compilation of new and experimental music. Highlights on **Issue #5** include ones from the Hafler Trio, Derek Bailey, Negativland's Mark Hosler, and Australian artists the Machine For Making Sense. Previous issues have included David Moss, Jin Hi Kim, Jeff Greinke, Tom Cora, Sue Ann Harkey, Anna Homler and others. It's a great one-stop source for music from well beyond the mainstream.

Also new from Nonsequitur, and of interest to the experimental contingent in the industrial-music crowd, is **DAVID DUNN's Angels And Insects**. "Tabula Angelorum Bonorum 49" is a suite of short pieces using computer-processed voices, and based on the names of 49 angels communicated by Elizabethan seer Edward Kelly to occultist John Dee. Spooky, weird and cryptic, it's rather fascinating music that should appeal to fans of Current 93, Hafler Trio, Nurse With Wound or Coil.

Compacto

DIÁRIO DE NOTÍCIAS, 9 DE MARÇO DE 1993

As músicas do deserto

Em 1975, um compositor alemão, Walter Zimmermann, resolve partir para os Estados Unidos, munido de um gravador de cassetes e algumas moradas, e descobrir porque é a música culta norte-americana tão diferente da europeia.

D sua investigação tomou a forma de um livro, publicado no ano seguinte, juntando entrevistas com algumas das figuras mais importantes da nova cena musical alemã.

Atlântico. O título que escolheu, *Desert Plants*, tem tudo a ver com a realidade encontrada, designadamente a verificação de que ali, na pátria das oportunidades e do sonho realizável, as músicas que escapam às normas do gosto e do comércio são como as plantas do deserto. Sobretudo, o entrevistador aprendeu como a beleza e o vigor de determinadas práticas são, apesar de tudo ou devido a essa precisa circunstância, o resultado de uma luta quotidiana pela sobrevivência sob condições particularmente difíceis. A edição é dedicada à memória de um grande individualista que sempre se recusou a fazer concessões: Harry Partch, o pioneiro do microtonalismo que terminou os seus dias como vagabundo.

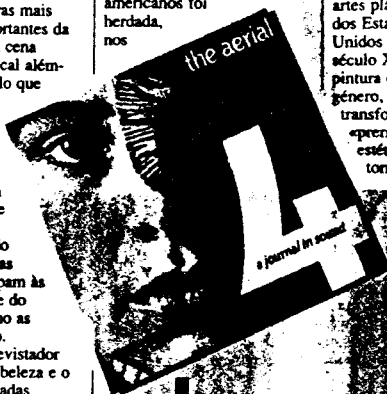
Não sabia Zimmermann que o seu trabalho contribuiria para que os músicos e teóricos da música arrumassem ideias, apoiando-os no seu propósito de cortarem ligações com o primado musical europeu, assim como não podia adivinhar, então, que a autonomia americana iria

servir de exemplo a quantos, na Europa, procuravam uma alternativa válida e consistente ao serialismo dodecafonico e até ao pós-serialismo. No capítulo a si dedicado, Morton Feldman explica que a especificidade musical dos criadores americanos foi herdada, nos

anos 50 — aqueles em que o arranque da vanguarda tomou uma forma definitiva —, do idealismo panteísta que já distinguia as artes plásticas dos Estados Unidos desde o século XIX. A pintura centrara-se num género, a paisagem, transformando esta numa «prerrogativa filosófica e estética»: «A natureza tornava-se no ideal da

arte, não apenas no seu objecto», refere o autor de *Triadic Memories*, e quem diz natureza diz terra e raízes. Importava, em consequência, dar uma

identidade a este processo. Walter Zimmermann ficou particularmente impressionado com o facto de, na sua conversa com Philip Corner, este lhe falar



Um jornal de sons

«Um jornal de sons» com «um ouvido colado à terra e o outro atento ao céu» (para usar as palavras do seu organizador, Steve Peters), *The Aerial* vai já no quarto volume, apresentando-se como o resultado de um trabalho de levantamento e documentação nos domínios da música propriamente dita, bem como da poesia sonora e da *audio art*, tal como se praticam por estes dias nos Estados Unidos entre a inovação estética e técnica e o respeito pela tradição.

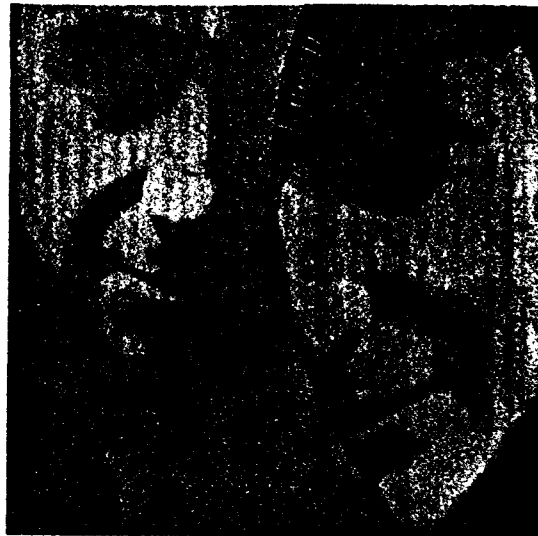
O projecto editorial é objectivo suficiente no seu alcance: pretende-se divulgar a arte da «população não representada», incluindo mulheres, minorias étnicas e homossexuais, ou seja, aquela que foge aos cânones estabelecidos, identificando-se pela sua diferença e, ainda, que não seja academicamente «aceitável» ou comercialmente «vantajosa». O produtor convida todos quantos sintam dificuldades na publicação e mediatização das suas obras a enviar cassetes para a Nonsequitur Foundation, seleccionam-se estas segundo critérios de qualidade, que

«...», e a combinação final é organizada propositalmente para «vaguar pelo éter». Cada CD destes é como que um programa radiofónico, variado, aberto, predispondo-se a diversas leituras, mas com uma lógica interior que lhe empresta unidade, algo que nunca é demasiado evidente ou condicionante mas está lá: um balanço, uma cor somente. «Act local, think global» é a máxima aplicada em *The Aerial*: importa encorajar a criatividade local, do ponto de vista geográfico, ou sectorial, numa perspectiva sociológica, para a encadear num quadro do entendimento em que o todo se subordina às suas partes, nunca incorrendo em falsas generalizações e impedida de cristalizar modelos ou forjar «tendências» mais ou menos institucionalizadas.

No quarto volume da série, Peter van Riper multiplica tons e espectros sonoros em *Heart*, consistindo os seus «metalofones» em bastões de basebol (o símbolo americano por excelência) feitos de alumínio e cortados de modo a obter timbres o mais diversificados possível. Erik Belgum participa com um exemplo da sua melhor escrita experimental marcada pelos

friches da cultura popular, *Dick Tracy All Over His Body*. Leif Brush, com *Terrain Instruments Are Activated*, mostra que a «música» das árvores sob a acção do vento e da chuva, amplificada e convertida por uma bateria de microprocessadores, sensores e máquinas com estranhos nomes como *rainpattern tree filters*, *treeharps networking* ou *modified treesways* é um substrato já da música humana. Elodie Lauten toca um instrumento de sua invenção em *Music For The Trine* (Part IV), uma «lira» com 21 cordas de aço em forma de triângulo, desenhada sob influência da astrologia, e, mais diante, Anna Homler explora a «dissolução da linguagem» num delicioso tema intitulado *Sirens*.

Em suma, são múltiplas as vias perseguidas, e se não é a originalidade pela originalidade o que se pretende, a individualização torna-se comum a todos os intervenientes (passe o paradoxo), no sentido até de que são preservadas com maior empenho as práticas pessoais do que as genealogias artísticas. Disse certa vez Morton Feldman que mais importante do que ter uma identidade enquanto compositor é tê-la enquanto pessoa. «E daí que eu não perca tempo a perguntar-me: isto é música?», comentou.



MÚSICA / Compacto

DIÁRIO DE NOTÍCIAS, 9 de MARÇO de 1993

do lugar onde se vive não como um território definido pelos seus limites mas o local de onde se assiste ao que está em volta, entendendo a geografia como uma questão mental. James Tenney, noutra passagem do livro, fala sobre a necessidade de encontrar uma tradição para a nova música americana e lhe desfiar o percurso da história. Do Norte do continente, tendo o Canadá como fronteira «externa», ao Sul, fazendo o mesmo com o México, absorvem-se os arquétipos sonoros, designadamente a música das populações autóctones, e interiorizam-se os ambientes naturais, o imaginário do deserto californiano segundo o poeta William Carlos Williams em *Desert Music*, de Steve Reich, o Grand Canyon na obra com o mesmo nome do flautista James Newton, as montanhas da zona de St. Johns no *Long Aeolian Piano* de Gordon Monahan e por aí adiante. É longo o inventário de exemplos, das cartas de estrelas de John Cage às grutas de Pauline Oliveros.

A Nonsequitur Foundation, com a editora What Next Recordings, cujo catálogo vemos finalmente comercializado em Portugal, é uma das entidades que mais esforçadamente contribui para tal caracterização da música americana, dando a conhecer as suas «plantas do deserto», as propriamente ditas, como

Hildegard Westerkamp, que no segundo volume do jornal *The Aerial* participa com uma peça, *Cricket Music*, em que os materiais de base são o canto de um grilo do deserto mexicano e um curioso trabalho de percussão sobre cactos, como as assim metaforicamente aludidas. Fundação e etiqueta têm ambas sede em Santa Fé, Novo México, a localização ideal para encontrar, entre os variadíssimos fluxos que fazem a americanidade destas músicas, os factores profundos que a identificam como personalidade plural, mutável e aberta, precisamente os adjectivos que faltavam ao academismo do Velho Continente.

É a essa multiplicidade de perspectivas que nos convida

um trabalho como *Frijoles Canyon*, de Alison Knowles, único título catalogável como *sound art* deste pacote de importações, substituída que é a forma musical pela poesia e o som concreto. Com a colaboração de Joshua Selman, o artista perspectiva os acontecimentos consoante localizações muito precisas: as Canadian Rockies, o *pueblo* de Cochiti, a cidade de Nova Iorque, o santuário de Chimayo, o pinhal de Ponderosa, o monte Elk e, claro, o Frijoles Canyon. O princípio «o que fazemos é o que a nossa música é» enquadra perfeitamente o conteúdo do CD, pedras, rezas em castelhano, o comboio passando ao longe constituindo a prova sonora e documental de vivências muito íntimas, situadas num «antes» de qualquer música essencial para que esta seja possível.

Peter Garland, estudioso das músicas nativas e hispânicas das Américas do Norte e Centro, para além de editor da revista *Soundings*, dedicada em exclusivo à tradição experimental americana, coloca o seu novo álbum *Border Music* na encruzilhada de todas estas questões. O conceito de fronteira, de um espaço em que dois mundos se encontram e trocam elementos, influencia decisivamente a música reunida no disco, não se ficando os componentes congregados nesta música híbrida mas irrepreensivelmente autêntica pelo aproveitamento do folclore dos índios Nez Percé em *Three Songs of Mad Coyote*, interpretado pelo University of New Mexico Percussion Ensemble, ou a

inspiração na dança Pascola dos Iaquis mexicanos em *Old Men of the Fiesta*, traduzida para violino, harpa e percussão por Lynn Case, Rosalind Simpson, Lynne Lawlor e Landon Young.

O duo constituído por Loren Mazzacane, guitarrista, e Suzanne Langille, cantora, com o

apoio instrumental de Brian Johnson (percussão) e George Cartwright (saxofone tenor), destaca outro ingrediente fundamental da música americana: a influência negra. *Come Night* é uma colecção de improvisações livres em que os *blues* do Delta e a vanguarda são equidistantes na concretização de uma fórmula da canção que é sem dúvida inovadora mas vai buscar referências a origens *folk*. Nem podia ser de outro modo, dado defenderem ambos que a música «deve ter sangue, não somente expressão», vivendo do conflito que possa manter consigo própria. A «nova simplicidade» americana, como já alguém lhe chamou, é a contrapartida da disseminação criativa que a Nonsequitur patrocina, como poucas entidades mais.

Alison Knowles: *Frijoles Canyon*
Peter Garland: *Border Music*
Loren Mazzacane/Suzanne Langille: *Come Night*
Malcolm Goldstein: *Sounding the New Violin*
The Aerial — *Journal in Sound. Todos Nonsequitur!*
What Next. Import. Ananana

► RUI EDUARDO PAES

Alison Knowles
Frijoles Canyon



APRIL 1996

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91...THE BUSINESS
OF MUSIC

From sonic experiments in caves to smooth jazz, from Senegalese kora tunes to Santa Fean songwriters, record companies based here in New Mexico are making their marks in the giant-dominated Music Industry. To be sure, many small labels have emerged to produce local Hispanic, rock, and New Age artists, and some have even found a market beyond the shores of Arizona and Texas. But four larger labels stand out for having gained widespread acceptance and sales across the states and over the borders, to Canada and Europe.

Probably the most established and commercially successful of the local labels is the Santa Fe-based **Triloka/Worldly Music**. Run by Mitchell Marcus, a veteran of Canadian radio, including the government run CBC, Triloka has been one of the top five World Music labels for the last couple of years. Marcus describes his successful niche as "creating new idioms by cross-pollinating musics but at the same time not losing the original integrity."

The result: Offering a panopoly of sounds, from the African melodicism of Vieux Diop to well-received collections of ethnic and electronic trance music (*Trance Planet* 1 and 2), Triloka has

crossed the critical threshold beyond which record companies find both store owners and retail customers looking forward to new releases. Local favorite Jai Ural was an early star in their roster; last year's Beggars and Saints was a joyous weaving of East Indian sensibility with western musician-ship, courtesy of the Pagan Love Orchestra. Over 3 years, they have released 35 titles, with new ones from Ali Akbar Khan and Jeff Beal on the horizon. Check them out on the web at <http://www.w2.com>, a motherlode of world-music information.

Herbie Mann's musician-friendly jazz label, **Kokopelli**, has burst on the scene with a vengeance, and could well become the king of local labels this year. Why did Mann, a well-known artist, feel the need to found a music label in the first place? "I wanted to be the record company and the executive that everybody believed and trusted," he said. By bucking industry norms, paying royalties (rather than flat rates) to sidemen, and paying headliners beginning with their first record, Mann has gathered a group of highly regarded, experienced musicians and established legions of fans. Before the label was a half-year old, David "Fathead" Newman had hit #1 on the jazz charts, where

he stayed for 16 weeks. Three other early releases hit the Top 20, and five records became the #1 most-added to radio playlists in their first week of release. Kokopelli's artists include the R&B legend Cornell Dupree, sax ace Bobby Watson, and Brazilian stars such as Ricardo Silveira and Tania Maria. This year, look for follow-up releases to initial hits by Trio da Paz, Newman, and Dupree. Look too for the upcoming boxed set that documents a career spanning six-night gig at the Blue Note by the main Mann, during which 60 musicians joined Herbie to celebrate his many groundbreaking musical adventures. Expect to hear depth and beauty from Kokopelli releases, solid, mainstream jazz and Latin grooves, with sophistication and impeccable taste.

The newest of the local labels with sights set high is also based in Santa Fe. **MTI Music**, took off just last year with five releases, including re-issues from two northern New Mexico institutions, Eliza Gillyson's *Calling All Angels* and Robert Mirabal's *Song Catcher*, a collection of pieces from early cassette-only releases. MTI's President, Revis Moore is a longtime Santa Fe resident, music industry manager and Gillyson's ex-husband. Moore is especially pleased with his Santa

How four small but savvy labels make their special brands of music in New Mexico

by Jim Cummings

der vocals or smooth melodies here (though perhaps you might chance upon some); turn to What Next when you need something completely different. Over the past six years, the label's 16 releases have spanned the musical terrain from invented instruments to underwater insects, from Korean zithers to modern gamelon music. Some are very avant-garde, while others offer slender handles for the more orthodox listener, and a few actually sound fairly normal (but don't hold it against them). **Jerry Hunt's *Harramond Plane*** is a recent mystery tour worth taking, but don't ask us how Elizabethan mystic John Dee and some machines added up to these currents of electricity and delight. For the more cautious, or those who like their oddities in smaller doses, check out *The Aerial*, an occasional compilation of sound artists that is sure to include a few to delight any adventurous listener. Or stop by the Nonsequiter/What Next gallery at 317 fifth Street in Albuquerque to mix visual art or edge-music magazines with listening to anything from the What Next catalog; chances are, you'll find yourself going someplace new.

Jim Cummings also wrote about the Dying of The Trees in this issue

Fe Sampler CD, which gave national exposure to several local artists, including Jenny Bird, Jono Manson, and Ruben Romero and Daniel Jaramillo. The emphasis at MTI is on the "adult-alternative" market, with gentle, visionary songwriters and sweeping, embracing instrumentation. Moore expects that "we'll be the home for a lot of people from around here over time," but will also look to sign artists from Austin, Colorado, and across the West; he also promises some "edgier" surprises in the coming year. With distribution in place in Australia and Canada, and European contacts likely to kick in soon, this upstart label, the culmination of 17 years in the music business, has Moore "real excited about the response we've had." Hear samples of their music on the web at <http://www.artsantafe.com/sfm/mtimusic/>.

Formed in 1989, Albuquerque's **What Next Recordings** is the eccentric granddaddy of this bunch. It's run by ex-New Yorker Steve Peters, who also produces the label's acts and wanted to break out of the boundaries he believed were becoming part of the Manhattan scene. "There's a lot off music that works really well in New York but doesn't translate well outside it," Peters says. Don't look for ten-

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NONSEQUITUR FOUNDATION (PO Box 344, Albuquerque, New Mexico 87103, USA) Home to the **Aerial** CD journal and **What Next** label. They also promote new music concerts. Forthcoming releases will feature Jerry Hunt, Gamelan Pacifica and Tom Guralnick, plus the long-awaited *Aerial 6*. Their last mail-order catalogue supplement included music by Harry Partch, Jeff Greinke, Lou Harrison, James Tenney and others: minimalism, environmental sound, just intonation, improvisation, radio drama and related books and art.

furnitures no. 8

NONSEQUITUR / WHAT NEXT (P.O. Box 2638, Santa Fe, NM, 87504). Four recent releases include the newest volume of *the aerial: a journal in sound*, featuring works from two Minnesota composers, Erik Belgium and Leif Brush, as well as new works from Patsy Rahn, N. Sean William, Brenda Hutchinson, and a host of others. On *Border Music*, Peter Garland is presented through a diverse collection of works drawn from sources similar to those of his mentors Lou Harrison and Harold Budd. Alison Knowles has a new collection of works, *Frijoles Canyon*, which is again centered where the title suggests. I'm very pleased to see this label's commitment (as with DIFFUSION) to encourage a more regional mindset, or as producer Steve Peters writes: "...one way to gain support and understanding for this work from the country as a whole is to make it available to people who don't live in New York or San Francisco." The other disc, *Come Night* from Loren Mazzacane & Suzanne Langille, might lean in a different direction than the others mentioned, but this commitment to a variety of works is what keeps these releases fresh and always of interest.

DE GELUIDSMUUR

De muziekbladen waarbij je een gratis cd krijgt, zijn in; maar van een periodiek dat een cd IS, hadden we nog niet gehoord. Toch bestaat het. Het heet 'The Aerial -a journal in sound' en één van de edities heb ik op de lasertafel liggen. Het bevat muziek van geluidsartieste en interactieve installatiebouwster Brenda Hutchinson (een verwerking van de Indonesische varkensroep 'Eeeyah'; gewoon een pareltje voor de zwijnen); Peter van Riper die met z'n compositie 'Heart' de fysische ruimte die door muziek geschapen wordt aftast; de schrijver en stemperformer Erik Belgum (met een stuk dat zoekt naar de (anti-)autoritaire kracht van taal); de vocale componisten Anne Hamler en Steve Moshier (met 'Siren'; een onderwatergedicht); Joseph Weber (met een stuk dat

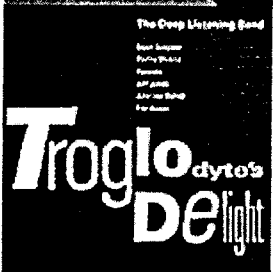
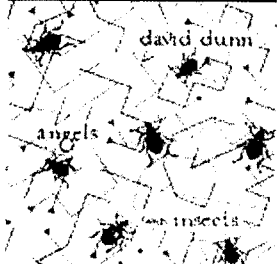
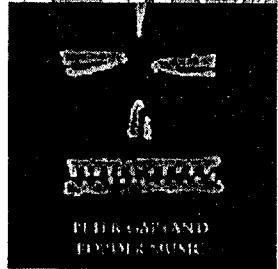
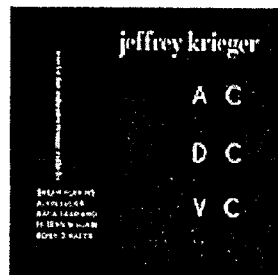
teruggaat naar de oorsprong van de muziekkunst: de rituele dans); de geluidspoëte Patsy Ron; de componist-poëet Sean William; de geluidsinstallateur Leif Bush (die muziek maakt per telefoon, -visie en satelliet: wereldmuziek dus!); de multimedia-specialiste Elodie Lauter en de vocale improvisatoriste Elise Kerami.

Je kan je abonneren op The Aerial door betaling van \$55 (cd-versie) of \$40 (K7-versie) (port inbegrepen) d.m.v. het opzenden van cash, cheque of visa-kaartnummer + vervaldatum + handtekening op volgend adres: The Aerial C/A Nonsequitur, P.O.Box 2638, Santa Fe, NM, 87504 USA.

Als ik het goed heb moet je dan een viertal nummers van de periodiek in de bus krijgen met muziek van bij voorkeur vrouwelijke jonge componisten, vooral uit cultureel-perifere gebieden. Tot uw dienst.

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The Aerial (AER 1991/4)



En la ciudad de Albuquerque, en el estado de Nuevo Mejico, opera la fundación Nonsequitur, fundada en 1989 por Steve Peters como una organización no lucrativa dedicada a la documentación, publicación y divulgación del arte sonoro.

Nonsequitur funciona como plataforma de dos proyectos: The Aerial y What Next? Recordings. El primero de ellos presentado como una revista sonora que ofrece en cada número una compilación internacional en la que son tratados aspectos de la música experimental, arte sonoro y el lenguaje, estableciendo una interconexión artística entre artistas alrededor del mundo. Cada volumen contiene un completísimo librito informativo que incluye los contactos de sus respectivos artistas. Se han editado 6 volúmenes hasta el momento.

¿What Next? Recordings es el sello en el cual se recogen grabaciones de artistas o grupos por separado y recopilaciones temáticas específicas. El volumen 1 de dicha colección "Soundviens: Sources" reúne intervenciones de artistas que interpretan instrumentos inventados, instalaciones sonoras y del entorno, sistemas interactivos, ecología sonora, entrevistas y otros, en una recopilación internacional de 39 artistas que incluyen a Annea Lockwood, Hildegard Westerkamp, Bill Fontana, David Behrman y George Lewis, Gordon Monahan, Charlemagne Palestine, Ellen Fullman y otros.

En el volumen 2, "Exquisite corpses from P5 122", 30 músicos del área de la improvisación neoyorquina trabajan sobre el modelo de "cadaver exquisito"

surrealista: David Watson, Judy Dunaway, Anthony Coleman, Sue Ann Harkey, Chris Cochrane, Ikue Mori, Zeena Parkins, Catherine Jauniaux... y colaboraciones vía telefónica de Steve Peters, Fred Lomberg-Holm, Will Sternberg, Bruno Meiller entre otros.

"Audio Alchemy: The cassette mythas compilation" (WN 06). Una compilación que reúne una serie de artistas que habitualmente utilizan este soporte como herramienta de exploración y documentación en sus obras (sonidos no armónicos, grabaciones del paisaje sonoro, improvisación, radio-arte). Jim Steele, Daniel Johnston, John Wiggins, Frederick Lomberg-Holm, Philip Perkins, Gregory Whitehead y otros.

Steve Peters selecciona con un gusto refinado y gran esmero las obras que englosan su vasto catálogo de edición.

nonsequitur

música experimental: sonido y lenguaje

DEEP LISTENING BAND - Trogloides Delight (WN 03). Una larga y estimulante improvisación grabada en el interior de una cueva donde el propio espacio acústico es alterado por las reverberaciones esculpidas por la piedra granítica. Contraste de luz y sombras. La caída del agua interminable que crea un clima minimal como la esencia de la misma naturaleza.

Pauline Oliveros en el acordeón, Stuart Dempster al trombón y didgeridoo, además de Panaiotis a la voz, se juntan a Julie Lyon Balliett (voz) y Fritz Hanler (percusión).

LOREN MAZZACANE & SUZANNE LANGILLE - Come night (WN04). Según Loren Mazzacane "toda composición en el mundo es improvisación". Se identifica con la improvisación que no es más que la composición realizada en un momento determinado. Mazzacane parte del blues influenciado por Robert Johnson Lester Young o Miles Davis. A través de su guitarra Fender Stratocaster realiza en este trabajo una serie de intensas improvisaciones interpretando un blues libre en donde las baladas vocalizadas por Suzanne Longille añaden un aire cautivador. La aportación de músicos como George Cartwright al saxo tenor y Brian Johnson en la percusión, aportan una dosis de frescura y acentúan el espíritu del blues.

MALCOM GOLDSTEIN - Sounding the new violin (WN05). Uno de los grandes improvisadores con cuyo instrumento está constantemente explorando nuevas posibilidades en el dominio tonal y armónico. Aquí interpreta composiciones escritas por John Cage, Pauline Oliveros, Ornette Coleman, Philip Corner y James Tenney adoptando las diversas sonoridades musicales al violín. El propio Goldstein rinde homenaje a Morton Feldman con una pieza de su autoría, "Sounding the Fragility of Line".

ALISON KNOWLES - Frijoles Canyon (WN 07). Alison Knowles está considerada una

de las figuras importantes del movimiento Fluxus. "Frijoles Canyon" es una larga pieza que se encuadra dentro del término arte sonoro, está realizada basándose en textos y grabaciones del entorno sonoro en de las montañas rocosas en Canadá, la ciudad de Nueva York, el pueblo de Cochiti, el santuario de Climayo, el monte Elk, el cañon de Frijoles o el penal de la Ponderosa en Nuevo Mexico.

PETER GARLAND - Border music (WN 08). Peter Garland es un estudioso de las músicas nativas e hispánicas de América del Norte y de Centro América. En este disco nos ofrece piezas para arpa, violín y percusión, influido por el folklore de los indios Yaqui mexicanos ("Old man of the fiesta") y los indios nez en "Three Songs of mad coyote" interpretado por el grupo de percusión de la Universidad de México.

DAVID DUNN - Angels & Insects (WN 09). Dos piezas de carácter minimal y repetitivo. "Tabul Angelorum Bonorum 49" es una suite para voces procesadas mediante el ordenador inspiradas en los trabajos de John Dee, matemático y astrólogo de la época isabelina que vivió una apasionada obsesión por los ángeles enumerándolos y dando nombres a cada uno en una lengua esotérica, el inoquiano, que el autor reproduce en el lenguaje igualmente esotérico de la informática musical.

Por su parte, "Chaos and the Emergente Mind of the Pond" es una grabación de paisaje sonoro en la que los protagonistas son los sonidos de insectos, reproducidos tal y como fueron captados, algunos de ellos son secuenciados atrasando la velocidad sin llegar a recurrir al tratamiento y alteración de sonidos habituales en la música concreta.

ANNEA LOCKWOOD - Thousand year dreaming (WN 10). Esta obra supuso el regreso de Annea Lockwood a la partitura escrita después de una serie de discos en la que recurrió al paisaje sonoro. Texturas sonoras de juegos tímbricos que crean una música densa y orgánica donde lo

arcaico se funde con lo contemporáneo. Los instrumentistas multiplican sus facetas, así Art Baron y Peter Zummo, de tocar trombones, se añaden a John Gibson y John Snyder formando un cuarteto de didgeridoos que suenan monofónicamente en un estado salvaje donde la melodía no es importante.

IKUE MORI & TENKO - *Death Praxis* (WN 11). La voz de Tenko y la caja de ritmos de Ikue Mori nos ofrecen música orgánica donde se funden canción e improvisación. Expresividad vocal junto a la innovación de los ritmos programados. La tradición oriental con dosis occidentales.

JIN HI KIM - *Komunguitar* (WN 12). Compositora virtuosa en el manejo del Komungo. Esta cítara de origen coreano dispone de seis cuerdas que se puntean con un palillo de madera. En esta grabación, Jin Hi Kim enfrenta las sonoridades acústicas de un instrumento tradicional coreano con la estridencia y fraseos de las guitarras tocadas por improvisadores como Elliott Sahrp, Derek Bailey, Henry Kaiser, Eugene Chadborne, Hans Reichel y David First.

JERRY HUNT - *Haramand plane* (WN 15). Compositor americano del área de Texas pionero en la denominada "live electronics" e influenciado por diversas tradiciones esotéricas y mágicas. Su música resulta misteriosa, bella y casi completamente imposible de describir. Algo así como el equivalente musical de la radioestesia. Tres nexos de traducción para electrónica interactiva y material variado de este tejanio inescrutable fallecido en 1993.

GAMELAN PACIFICA - *Trance gong* (WN 16). Las formaciones orquestales inspiradas en la música de gamelan de Bali y Java tienen aquí gran relieve. Se trata de un grupo de Seattle interpretando instrumentos de timbre complejo y melódico que requieren de un destacado virtuosismo. Entre estos destacan los metalófonos de bronce de gongs abombados. Gamelan Pacifica es un proyecto del compositor Jarrad Powell que se mueve con gran soltura en el campo de la nueva música experimental norteamericana así como en el área de la música tradicional indonesia. Este trabajo es una buena muestra de adaptaciones de piezas tradicionales y de carácter contemporáneo como la que se hace de "In a landscape" de John Cage.

TOM GURALNICK - *Broken dances for muted pieces* (WN 17). Piezas improvisadas para saxos soprano y tenor amplificados con un despliegue de aparatos electrónicos, sordinas de fabricación casera e instrumentos de viento híbridos fabricados a partir de instrumentos transformados y objetos encontrados en almacenes de ferretería. Al explorar las posibilidades sonoras de estos instrumentos, el aprendizaje de Guralnick evoluciona en un rico arsenal electrónico de bucles y muestras de su propia interpretación.

TEIJI ITO - *Meshes* (WN 20). Teiji Ito, nacido en Tokio en 1935, perteneció a una familia de artistas relacionados con la música y la danza. A la edad de seis años emigró a Estados Unidos con su familia y muy pronto debutó en los escenarios tocando los tambores en un concierto de danzas japonesa y coreana con su madre en el Museo de Historia Natural en N. York. Posteriormente, estudia clarinete y guitarra empezando asimismo a interesarse en la música de otras culturas, especialmente las músicas de percusión de Asia, África y del Caribe. En 1955 estudió percusión en Haití y amplía sus conocimientos musicales abarcando áreas como el jazz, el blues y el flamenco.

Todo este eclecticismo junto a su gran

dominio de las técnicas instrumentales, le da un aire colorista a su paleta sonora, anticipando algunas tendencias que después se dieron en la música contemporánea. Su faceta compositiva comienza a la edad de 17 años cuando es invitado a realizar la música de la película "The Very Eye of Night", siete años más tarde compone la música para otra de las películas de Mya Desen "Meshes of the Afternoon". En estas dos piezas se fusionan las formas musicales de Occidente y Oriente, aunque la estructura es puramente oriental.

Instrumentos como el Sho (organo de boca japonés), el Koto (cítara japonesa), el Hichiriki (oboe japonés), voz, campana, percusiones. Así como metalófonos de bronce indonesios con el clarinete, flauta y guitarra acústica occidentales.

El valor y el testimonio de las tres piezas incluidas en "Meshes" hacen que nos percatemos de este innovador compositor japonés que realizó el gusto por las músicas del mundo.

ANNEA LOCKWOOD - *The Glass World* (WN 21). Desde hace algunos años Annea Lockwood es conocida por su investigación y exploración de sonidos acústicos naturales teniendo en "A sound Map of the Hudson River" (Lovely music) su ejemplo más notorio.

"The Glass world" fue concebida en 1966 como un concierto de dos horas bajo el nombre de "The Glass concert". Editado originalmente en 1970 por el sello inglés Tangent Records, "The Glass World" es una exhaustiva y minuciosa exploración dentro de la amplia variedad de complejos sonidos que se pueden realizar con el agua, utilizando todo tipo de objetos sonoros que podamos imaginar.

JEFFREY KRIEGER - *AC / DC / VC* (WN 22). Una selección de trabajos realizados con el aporte instrumental de cello y electrónica. Sarah Hopkins ("Cello Chi"), Alvin Lucier ("Indian Summer"), Kaija Saariaho ("Petals"), N. Sean William ("Come window gold's coming") Ronald Halier (Vitt).

Dirección en Internet:
<http://www.nonsequitur.org>

Radius es una serie incluida dentro de la etiqueta ¿What Next? que se dedica a la creación radiofónica. Radius selecciona obras de carácter radiofónico que divulgan a artistas sonoros que recurren a las narraciones, el collage, el reciclaje sonoro y al humor para desafiar, subvertir o sobrepasar las condiciones del medio radio y lo que esperamos de él.

Radius Vol 1 - *New American Radio* (WN 13). Los dos primeros volúmenes de la serie ofrecen una selección de artistas que han grabado obras para el espacio en las ondas New American Radio, una serie de programas que desde 1986 dirige Helen Thorington, una de las responsables de la emisora "New Radio and Performing Arts", un organismo independiente no lucrativo instalado en la ciudad de Nueva York.

Sheila Davies es una escritora californiana cuya obra "What is the Matter in Amy Glennon" supone su debut para el medio radio. En ella nos ofrece una narrativa de radio-drama muy similar a una ópera en la que los personajes centrales y el coro crean toda una materia sonora en la que interligan elementos de conocimiento científico con la mitología de lo cotidiano.

Por otra parte, **Helen Thorington** compositora, artista sonora y radiofónica en "Partial Perceptions" se plantea, en colaboración con la voz de Shelley Hirsch y los instrumentos de viento tocados por Joseph Celli (instrumentos de doble lengüeta), su desarrollo en distintos espacios. Un juego de espacios y de tiempos que

Helen Thorington desarrolla en donde los espacios se reestructuran se conectan parcialmente y se desarrollan diversas transformaciones que van poco a poco disolviendo barreras entre naturaleza, máquina y ser humano.

Terry Allen, por su lado, nos ofrece un sombrío e irónico retrato de América. "Bleeder" es una ficción autobiográfica en la que el fundamentalismo religioso, las bandas organizadas, las epidemias de transmisión sexual y el terror e inseguridad ciudadana son el argumento de movimiento de la obra. Artista plástico, videoartista y autor de canciones country con una desconcertante tónica vanguardista, se hace acompañar por el grupo Panhandle Mystery Band, reinventando el folk norteamericano.

El volumen 2 (WN 14) de la serie está ocupado por otros tres audio artistas americanos: **Jacki Apple** es una artista multimedia y escritora de Los Angeles que desarrolla su actividad artística en el experimentalismo lingüístico y en la creación de paisajes sonoros. En "Voices in the Dark" utiliza sampler y diseños sonoros diversos en una composición en la que se plantean fragmentos de música instrumental de Ruben Garcia, música vocal de David Moss, Anna Homler y música adicional de Bernard Hall y Greg Johnson.

Donald Swearingen, compositor de música vocal y electrónica residente en la ciudad de San Francisco, realiza en "Salvation at 1 AM" un montaje radiofónico que toma como base el "zapping" televisivo recurriendo a seleccionar diversos fragmentos de sonidos de ofertas a las que podemos acceder a través de este medio.

Gregory Whitehead, especialista en telecomunicaciones con intensa dedicación al radio arte, co-autor con Douglas Khan, del ensayo "Wireless Imagination: Sound Radio and the Avant Garde". En "Pressures of the Unspeakable", Whitehead desarrolló esta pieza basándose en lo que ocurre cuando uno analiza el grito, no superficialmente sino con más profundidad, en lo que puede suponer como un paisaje también psicológico de la persona.

En los volúmenes 3 y 4 de la serie Radius nos encontramos una selección de artistas que trabajan en el lenguaje del radio arte en diversas ciudades de Canadá. El volumen 3 se abre con **Kathy Kennedy** artista sonora residente en la ciudad de Montreal donde trabaja en el campo de la música electroacústica en conjunción con otras formas de arte. Ella se formó como artista visual y posteriormente como cantante clásica. "Taking Steps" (1993) fue compuesto y producido en el Centro Banff para las Artes. Se tomó material vocal de varias entrevistas de narraciones individuales de persecuciones en el metro. Otros sonidos son grabaciones sampleadas del metro, pasos y cajas de ritmo.

Chantal Dumas es un artista sonoro que trabaja en el medio radio en la ciudad de Montreal desarrollando sus facetas creativas también en el radio periodismo. "Le Spectacle des habile(i)tés" (1994), fue compuesto y producido por Chantal Dumas en el estudio GMEM de Marsella. Agradece a Christian Colon todas las facilidades y el acceso para utilizar el material sonoro de su discoteca.

La pieza está dedicada a las aventuras de Claude, Christian y Patrick. Es un cuento en forma de mosaico trágico que tomó forma a partir de escenas de la vida real.

Rogelio PEREIRA

The Nonsequitur Foundation was founded in 1989 as a non-profit, musician-run organization, devoted to the documentation, publication, and distribution of experimental music, sound and

Alison Knowles
Frijoles Canyon



language. Their very large office/gallery, in downtown Albuquerque, is stocked with over one hundred cassettes and CD's and twenty or so books, sitting on the long counter along the back, while in the front there is only a couch and a table surrounded by lots of empty wall space reserved for a visual show. I (being well known as one of great knowledge in this area of recording) was able to interview one of the founders, Steve Peters. I made an immediate impression...

ML: Uh, nonsecular music, does that mean it is or isn't religious?

Steve: (Laughing) No, you've got it mixed up. This is NONSEQUITUR music. It's completely different. Basically, an artist/composer takes two unrelated things (from sound, music, text, language) and puts them together in a "sensible nonsense" way.

ML: Ah, experimental music.

Steve: Experimental music is the usual way of categorizing what we publish and distribute. To the far right are contemporary classical composers, who actually write for other people to play, like Annea Lockwood and Peter Garland. To the far leftDavid Dunn.

ML: How did you get involved in doing this?

Steve: Jonathan Scheuer, my New York based partner, and I founded Nonsequitur when we realized there were certain sound artists doing interesting work and making a career out of it in Japan and Europe, but not in the U.S. There are other labels working with a certain group of friends, but there was so much going on, a lot of artists were falling through the cracks. We decided to try to catch those people. Our editorial goal is to include lesser known artists, less fashionable artists, and people who don't live in the major cultural centers. It is important that people have the opportunity to

participate, instead of just being consumers.

ML: What is your personal background?

Steve: I was raised in Southern California. I liked the punk rock/rocky music sound and I played various instruments, although I was not great on any one of them. I attended Evergreen State College, in Olympia, Washington, an experimental school and my classes were music related. I became interested in experimental music through Brian Eno and John Cage. While there I wrote for OP, worked for a college radio station, and later in New York, (1983-1988) for New Music Distribution. I moved to New Mexico in 1988 and the Nonsequitur Foundation is my full-time job now. I have always been involved in the independent music scene, playing by myself or with other musicians.

ML: What about Albuquerque's music scene?

Steve: I strongly believe in supporting the regional/local scene. I do go out to see groups I'm interested in, but I would like to make a bigger effort, or find the energy, to see more.

ML: Have you recently performed?

Steve: Yes, at Harwood Center I performed solo with amplified natural and found objects. I filled the walls of a large room with tree branches, dried leaves were on the floor, and the room was lit with a dark blue light. I played four hours nonstop, while people walked through the gallery. Some stayed a few minutes, others stayed thirty minutes or more. A few people actually laid on the floor amongst the leaves and crunched them up, creating even more sound.

ML: The Nonsequitur Foundation operates two different divisions, *The Aerial* and *What Next?* What is the difference?

Steve: *The Aerial* is an on-going series of compilations that I edit together. They are usually without a main theme, but the pieces kind of flow together. So far there are five cassettes/CDs out. Number six is now being printed and should be available soon. *What Next?* is the label that we do covering one individual artist's work. A very specific compilation.

ML: Where do you find the artists?

Steve: The recording artist provides us with their finished tape, usually done in a home studio or on location.

ML: Each of *The Aerials* come with a complete booklet detailing the artists and their works. On the back you have printed *"The Aerial"* welcomes contributions of recorded music, language and audio art in experimental, traditional and homegrown idioms, including quality field recordings of indigenous/hybrid music and oral literature of all styles and nationalities. Contributors are paid on a per minute basis. Priority will be given to un-excerpted works under ten minutes long, which are not currently available or pending release elsewhere. We especially want to hear from women and other under-represented people. Send completed works on a high quality cassette (master dubs will be requested upon acceptance)." Do you receive many submissions?

Steve: I have a pile of cassettes to listen to on an on-going basis. Many are rejected. I usually love thirty percent of what is published on the compilations, the rest are what other people like. I only publish work that I believe in.

ML: Do you find what you publish very marketable?

Steve: One half of our market is mail order the other half is to distributors. It is finding the people who are interested and getting the product into their hands. It's always a struggle.

ML: Are you satisfied with what you have accomplished so far? Have you met your own editorial goals?

Steve: I never really imagined what it would turn out to be. I am happier when the company turns out to be self supporting. Some years it is, some it isn't. I believe we have accomplished our goals in publishing music we believe in and music no one else will put out. I am satisfied with the level of production. I wish distribution was easier, but I have faced the fact that only so many people are interested and one must wait for them to find you. I really wish we had more money to pay the artists, but they seem generally happy that anyone is interested in their stuff and our reputation is good worldwide, which makes up for the small amount of money. Nonsequitur is fairly well respected and acknowledged.

MONITOR

Número Um - Junho 93 - 350\$

What Next? Recordings - Nonsequitur Foundation

Cochos e Serpentinhas

Continuando a desenvolver uma actividade intensíssima, a What Next? Recordings / Nonsequitur é como uma cartola do mágico de onde não páram de sair coelhos e serpentinhas. E, no entanto, nenhum novo lançamento desta editora e Fundação com sede em Santa Fe, EUA, constituiu uma verdadeira surpresa, isso se levarmos suficientemente a sério a colecção «The Aerial - Journal in Sound», de que agora foi publicado, aliás, o quinto volume.

A tendência é para relativizarmos a importância das compilações, dados critérios um tanto andrúquicos que parecem nortear a sua coordenação mais um enunciado de princípios do que propriamente a concretização de regras temáticas ou com sentido globalizador.

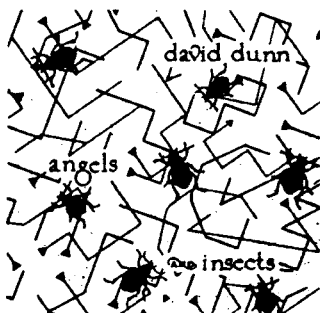
No caso são eles a divulgação de práticas musicais ou de «audio art» conduzidas à revelia dos estudos de «viabilidade comercial» e da «credibilidade académica», o garantir-se um seguimento à tradição vanguardista norte-americana ou às que, originárias de outros países, com esta se cruzam ou nela resultem, e, não menos importante, a concessão de oportunidades a grupos sociais «não-representados» - mulheres, minorias étnicas e homossexuais - num levantamento de valores que tem óbvias implicações políticas.

Dai constatar-se que o recém-lançado «Thousand Year Dreaming», da compositora neo-zelandesa Annea Lockwood, não teria tomado forma se não fosse a inclusão de um tema seu tocado por Art Baron e Scott Robinson em didjeridu, bázios e percussão de versas, «Nautilus», no segundo CD desse «jornal de sons» concebido como um programa radiofónico. Nem tal teria acontecido com David Dunn e o seu «Angels and Insects», incluindo uma versão alargada de «Chaos and the Emergent Mind of the Pond», sem primeiro se ter testado a receptividade pública. Ou seja, é a série «The Aerial» que encontramos em gestação às ordens de fundo da etiqueta. Nos dois discos em questão, nem as coisas poderiam ter acontecido de outro modo, dada a importância dos procedimentos que então se «promebam».

De facto, a presente obra de Lockwood representa o seu regresso à escrita instrumental depois das colagens de sons naturais que a caracterizaram ultimamente e

de que o mais notável exemplo foi com certeza «A Sound Map of the Hudson River». E ainda que não se repita a alucinação de «Piano Transplants» constitui uma pedrada no charco que já vai sendo a nova música de câmara, a começar pela gama de instrumentos, e logo de tonalidades, esculhuda pela autora.

Os trombones de Art Baron e Peter Zummo, o quarteto de didjeridus constituído por Jon Gibson, John Snyder e os mesmos Baron e Zummo, os clarinetes de J. D. Parran, o oboé de Libby van Cleve e as percussões de Michael Pugliese, Scott Robinson e Charles Wood constroem uma música orgânica e densa, de materializações áspers e carregadas, mas que não impedem a formulação de jogos tímbricos particularistas e subtos.



Digamos que a compositora recria uma linguagem ver-

nacular e ligada à terra, com sonoridades que fazem apelo directo aos nossos sentidos e à memória mais resguardada dos determinismos racionais (o didjeridu, não o esqueçamos, pertence à cultura aborígene mais antiga do planeta - a australiana).

Não se trata, bem entendido, de uma qualquer amostra de «folclore universal», fórmula que hoje sabemos banalizada, e se algo herda dos géneros e estilos existentes, dilui-os na sua lógica interna para reencontrar sob o signo da liberdade estética a força dos arquétipos fundadores. Os perfis dos músicos que interpretam as suas partituras e a quem em determinadas passagens permite improvisar não podia ser mais dispare: Baron e Parran vêm do jazz contemporâneo, Gibson é originário da escola minimalista, Pugliese continua fiel ao legado de John Cage, van Cleve e Zummo movem-se nas áreas eruditas da New Music, Snyder é conhecido sobretudo como musicoterapeuta, Wood é um inventor/construtor de instrumentos e Robinson conotamo-lo habitualmente com a New Age e World Music. Quando o resultado de um tal encontro não é o «melting pot» do costume, razão bastante para atentarmos nas suas restantes virtudes.

O disco segue dois percursos fundamentais, um técnico, a que Annea Lockwood chama «living tone concept», e outro que podemos classificar como filosófico. Cada um não deve ter um estado permanente mas mover-se consoante o conduzem os acontecimentos, considera a também autora de «Glass Concert», entendendo a música como a afirmação de «poder e vitalidade da energia sónica». Sendo assim, todas as estruturas que enreda funcionam por «incremento», para utilizar uma outra expressão sua. Importa salientar, à laia de conclusão reflexiva, que a compositora não recorre às tecnologias de ponta e às disposições da electroacústica, provando-nos que ainda é possível abrir caminhos por entre os convencionalismos vários, alargando possibilidades à música integralmente acústica.

Muito diferentes são as preocupações de David Dunn, no substracto das quais está o seu interesse em confrontar o mundo virtual e a Natureza. «Tabula Angelorum Bonorum 49» é uma suite para vozes processadas por computador inspirada em John Dee, o matemático e astrólogo da época isabelina que viveu uma apaixonada obsessão pelos anjos, enumerando-os e dando nome a cada um numa língua exotérica, o inquiriano, que o compositor reproduz na linguagem igualmente exotérica da informática musical. «Chaos and the Emergent Mind of the Pond», por sua vez, é um registo «decampo» com sons de insectos aquáticos quase microscópicos, reproduzidos tal e qual como fo-

ram captados, alguns com velocidades atrasadas em uma oitava e sequenciados mas nunca «arrastados», não chegando a peça a entrar no domínio da música concreta. Dunn não aceita que a consequente «dança entre a periodicidade e o caos» seja apenas explicável por comportamentos instintivos tendo a ver com o acasalamento e a demarcação do território: «O músico em mim não pode senão ouvir muito mais», diz. «Angels and Insects» tem como pressuposto, pois, que todos os seres «estão saturados com uma inteligência que emerge da própria interconexão que os sustém», reunindo dados científicos a uma enorme pulsão mística. E se do ponto de vista ideológico o conteúdo do CD em apreço é especialmente rico, a qualidade das suas resoluções não lhe fica atrás: o ouvinte é convidado a participar, a estabelecer uma ordem pessoal aos remoinhos sonoros que se sucedem, participando na organização textural das duas composições.

Resta saber o que pretendem aprofundar os mentores da What Next? a partir das pistas lançadas no volume 5 de «The Aerial». A associação dos Hafler Trio (Andrew McKenzie) com o «contador de histórias» holandês Willem De Ridder tem tido outros episódios editoriais, portanto é de presumir que o trecho, intitulado «Report», que abre a colectânea não terá seguiu mentos. Philip Corner, uma das luminárias da New Music norte-americana, que intervém com o tema «Gong/Ear», não corresponde propriamente aos objectivos da Nonsequitur Foundation no que respeita à divulgação de novos e desconhecidos valores, pelo que também não deverá ter maior expressão. O mesmo se diga quanto a «In My Studio» de Derek Bailey, uma sátira ao «editing» musical.

O colectivo The Machine for Making Sense, pelo que ouvimos em «Changing the Subject», é que poderá ser a próxima grande aposta. A palavra é a música fundem-se de modo simultaneamente inteligente e sensível, confundindo sinaxes e processos, e sem que tal redunde em meros exercícios de «pesquisa», o que vai sendo cada vez mais raro. Et pour cause...

Rui Eduardo Paes

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N D: First could you give a history of *Nonsequitur*?

Nonsequitur: In 1989 my friend Jonathan Schauer called me with a scheme to make a syndicated radio program which would include lots of different things not usually heard together, which would be distributed via CD instead of on the satellite, and would I want to work with him on it?

We talked about this and ended up thinking that if we did his original plan, the series would a) not get played at all, b) get played once and sit on a shelf in a closet, as happens to so much syndicated programming. Q) Dis would want to skip around the talking and play favorite individual tracks, and d) it would frustrate listeners who might hear something they like but not be able to get it. Also it's hard for a station to set aside a big chunk of time for something like this.

So we decided to do an ongoing series of compilations called *The Aerial*, which would be assembled like a radio program but would use the booklet as the place for the artists to talk about their work instead of having them talk on the disc itself. These are both available for purchase and distributed freely to radio stations, and they don't have the built-in obsolescence of a pre-produced radio program.

It wasn't long before we started thinking of lots of artists whose work we like but who are underrepresented in this country. Some of them were friends of ours, others just people we admired. Some have been around for a long time and some are relative unknowns. So we started releasing these kinds of individual projects as *What Next?* Recordings. (*Nonsequitur* is a non-profit organization which oversees these two projects.)

N D: The *Aerial* series you put out has a very diverse selection of artists. (Would you talk about this some?)

Nonsequitur: At first we thought *The Aerial* series would be much more diverse than it is. But a couple of harsh realities quickly materialized. First, if we want to actually sell these things we had to acknowledge the fact that most people just aren't that open about listening to lots of unrelated styles of work in one sitting. A compilation with too many different styles on it is a bad idea to us, but almost nobody else is interested, and this would especially work against us regarding our idea about radio using them. So we decided to compromise and hone in on a wide variety of work which could be called "experimental."

As an editor, I do set certain goals for myself which I hope encourage diversity. I strive to include as many women as I can, going for a 50/50 gender split but often falling short (our submission ratio is probably ten men to every woman). I try to limit the number of artists from NYC to two or three per issue, and try to have a wide geographical spread (not limited to the USA). I always try to have at least one artist from New Mexico, and keep a decent balance of what the arts administrators call "established" and "emerging" artists. Basically, have a couple of famous people to get listeners interested so they'll get introduced to a bunch of other cool artists they've never heard of before. Also, it would be very easy to just rely on my pool of friends, so I'm always looking for work by people I don't know. Within the



Nonsequitur is a non-profit organization which has released over the past years, an excellent array of experimental and non-commercial music which has opened audiences up to new artists and at the same time educating them about little known composers and musicians. The following interview with Steve Peters was con-

world of "experimental" sound there are many sub-scenes: "serious composers" and improvisers, people who make installations and radio art, people who use language and people who make instruments, home tapers and folks who do hi-tech computer stuff, "high-brow" artists and noble savage basement noise-makers, etc. We try to make room for all of this stuff, make sure that these sub-scenes get represented and perhaps help blur the distinctions between them. I confess we haven't had a lot of the more harsh "industrial/noise-type experimental stuff," not so much due to personal bias as much as a lot of other labels are doing it already.

Our original plan to make four issues per year proved totally naive. We could do it if we wanted every issue to be all boys from NYC, but given the above-mentioned guidelines it just isn't feasible. And on top of all of that, we want them to flow like a good radio show: each piece should complement what came before it, but without being the same kind of thing. So finding enough work which is different yet works together well AND which meets our criteria takes a lot of time (as editor, I don't think I necessarily have to love everything on an issue—I'd say the personal pleasure ratio is somewhere around 50-50%). We plan to continue *The Aerial* indefinitely, but I doubt it will ever come out on a regular basis.

N D: What has been your experience with radio?

Nonsequitur: Radio stations do seem to be pretty supportive so far. Sometimes they play a whole issue, sometimes the DJs slip around and just use favorites. But we get calls and letters from people who have heard us on their local station and called the DJ to get info about us. With *What Next?* releases the radio response is ok but a little spottier, because the things we like to release don't always fit neatly into a given format (Alison Knowles, Loren Mazzacane), and I think a lot of music directors don't know where to put them, so they get filed away in some dark corner of the record library where no one can find them. We also put out a lot of long pieces which radio has a hard time finding slots for.

As for the state of radio in the USA, I go back and forth between hope and despair. I've been involved with radio since 1980 (I started off following John Foster as Music Director at KAOS, Olympia), and it's all been downhill since then. As money has become tighter you see "community" stations catering to particular groups of listeners with money. It's appalling to me that non-commercial stations are now worrying about their Archon ratings and (in some cases) themselves to be in competition with commercial stations. The trend is towards more syndicated programming which is produced somewhere else, which means that "community" radio will no longer exist. "Community radio" is radio made by the community for the community and should represent the diversity of voices and opinions which are not heard elsewhere. A place where we can hear our neighbors. It is NOT about slick syndicated shows paid for by puppets and made by someone in Washington DC or Philadelphia who decides what the rest of us should want to hear. It's a vicious circle: if stations want to appeal to wealthier listeners, they need to rely more on pre-produced programming and slick, paid-on-air drones which in turn costs a lot of money. It's ludicrous. These stations aren't supposed to have or need big budgets, that's why they are supported by universities. It's especially scary because it's so insidious—it's now almost impossible to convince the station management and granting agencies that NPR is not a real alternative. One look at the list of corporate sponsors proves this. The thought that people in charge at these stations as adults believe "World Cafe" is some kind of truly adventurous program is absolutely terrifying.

I have a lot more faith in the volunteer programmers than I do in the people who run things. In 1986 I did a country Soapshot Radio tour, where I'd go to a town, make recordings of real life there, and then use those in that

evening's radio show mixed with other real-life recordings I'd brought from other places. Sometimes I did workshops with people from the station, where we'd all comb the town with portable cassette recorders and use those tapes in the show. I never played any music, it was more like audio art home-movies. In setting up this tour I discovered two things: 1) stations in doing, so-called "progressive" places were much more open to what I was doing than stations in "pragmatic" metropolitan areas (I did most of the shows for free, but the only places that paid me were small town stations with hardly any money); 2) dealing directly with programmers who did the "weird" radio shows at each station was far more successful than going through the Program Director, Music Director or Station Manager, who were almost universally hostile. (The NPR university station here in Albuquerque thought I was out of my mind when I approached them about doing such a show regularly, even though it had been a regular feature on both KAOS and WRMU in the past.)

N D: Does *Nonsequitur* set up live concerts?

Nonsequitur: We really haven't done a lot of that. We co-sponsored the New Music Across America festival here in Albuquerque last fall with the Outpost Performance Space. I work closely with Tom Guralnick of the Outpost (that's where the *Nonseq* office is), and we are talking about doing an "Aerial series" where a bunch of artists associated with our releases would come and perform there over the course of a year or so, but that's logistically tough because they are all so far flung geographically. We've also talked about doing a series that would present double bills of experimental artists from New Mexico and old Mexico, because here the only Mexican culture there is exposed to is folk art, which is ok but it creates an illusion that there is no avant garde activity in Mexico, which just isn't true. We brought two Mexican groups to the NAM fest, and that was a small start. While *Nonsequitur* isn't so much involved with producing concerts, I'd suggest to anyone who wants to perform in Albuquerque that they contact Tom about playing at the Outpost. It's a great little space that holds 100 people and he's extremely open to all kinds of things, not just experimental stuff. In the last month there was a Balkan women's choir, a Balkan tribute, a nueva cana, Native American reggae/jazz/poetry group... and I know he's interested in having more spoken word/performance art/video/non-music productions as well.

N D: So what is it like living and working in New Mexico?

Nonsequitur: I much prefer living outside of the "major cultural centers." I lived in NYC for several years. I made good friends and played a lot of music and it was a good experience, but I knew it would be temporary. Before that I lived in Olympia, and I much preferred the sense of community cooperation there, rather than competition for limited resources. In small places you learn more about making things happen and working together, rather than about political positioning and trying to fit in with existing power structures. There's some of that sense of community in the downtown NYC scene, with people playing in each others' bands and so on, but it depends a lot on who you know. There are certain people who play at Roulette, another crowd playing at PS 122, and another scene at Experimental Intermedia, another at ABR, NO RIO etc., and it's based largely on which artists are friends with the people who run those spaces. I can't blame people for this, I think it's a natural tendency and the easiest way to do things in a place where doing anything non-mainstream is a struggle. There is also just way too much stuff going on there, most of which is junk, and it's too much of a chore to sit through it all on the big chutes, you put more energy into surviving than making so hard to live in the place than you might see something great. Plus it's just working your ass off. I can live much more cheaply here, which means less time working a stupid job and more time to devote to things that are interesting and creative, or even just hanging out with my friends. And in a way it's

I like the distance I have on all of that, and on the work itself. We are aware of what happens in NYC, out here, but it's easier to make up my own mind about it when I'm not living in the heart of the hype machine. By the time that stuff makes it out here the hipness factor has worn off and the work either stands on its own merits or it doesn't. I'm a big supporter of diversity and regional aesthetics, and I think a lot of the work that happens in NYC or LA is appropriate within the context of that community but doesn't really have much relevance for the rest of us, nor should we expect it to. A band like Swans makes sense in NYC in a way that it wouldn't here. I like it as a NYC thing, but if I saw an Albuquerque band doing that stuff I'd have to laugh. Likewise, having a Ter-Met band in NYC is sort of silly, and is almost sure to be seen as some kind of "exotic" kitschy/trendy thing, or else just plain odd because it's not at all relevant to that context. I have no idea what the response would be if I took any of my own current musical projects to New York, but I wouldn't be surprised if they didn't go over well there. I think my own work always has a lot to do with where I live, and I'm not sure it always transplants successfully.

This reflects one of the problems I see with the "global village"/media phenomenon: not only are we able to access lots of different kinds of music or whatever (which is indeed a cool thing), but certain things will become a standard that the rest of us may feel compelled to judge our own activities by, and they'll become a standard not necessarily because they are great or genuinely universal but because of how successfully they assert themselves within the global media. If you are doing music in NYC there is a much greater chance that you'll get written about in national magazines, which allows you to get more (international gigs and more recording opportunities). All of which has little to do with the quality or content of what you are actually doing. The global village thing has just as much potential to create homogenization as it does to foster diversity, and I think this is something we have to be wary of as we seek more "information"; not only in regard to traditional and urban cultures (I worry more about them being inappropriately plundered and appropriated than about them being "polluted" by outside influences), but in popular and "underground" cultures too. It's funny, I've seen some fashion magazines covering the new "grunge" fashion trend, and all the designers they talk to say they listen to "some of those Seattle bands," but especially Sonic Youth. Nobody, including Sonic Youth, thinks of them as "grunge"; it's a way to make it look like a New York thing, when, no matter what you think of it, it is clearly a Northwest phenomenon.

N D: What future projects are in the works?

Nonsequitur: Right now we are about to release a CD by Ikeu Mont (drummer with DMA, Zoni, etc.) and Tenko (singer from Huevos and the Rec Rec Gang). Also one by Korean komongo player Jin Kim doing improv duos with a bunch of famous guitarists. I would like to release more work by Southwestern artists. We've done a CD by Peter Garland and one by David Dunn, but there are a lot of other interesting things happening here. We'll eventually be doing a CD with the University of New Mexico Percussion Ensemble, who are really a kick-ass group. They're sort of the Megadeath of the academic percussion scene (some of them play in an experimental heavy metal band called Skumbag). We'll probably do something with Tom Guralnick, who does very cool solo sax with live electronics. I could see us branching out beyond strictly experimental work too. I have a real soft spot for old style Spanish/Mexican folk music, and there are some hybrid Native American musics happening that are pretty interesting too, a lot of which only get released on privately made cassettes. Also intermedia is something we're interested in, we'll see what happens with CD-ROM and some of these other formats that are developing.

One thing I'm particularly interested in is radio art—not radio theater, but audio art made specifically for radio which takes the medium into account and not only exploits but pushes the boundaries of that medium and our expectations of it. It's been tough to work that into *The Aerial* because of the length of most radio pieces, so we're starting a new series called Radius, which will have three or four long pieces on each one. The first two volumes are curated by Helen Thomington from the New American Radio. Whitehead, she produces and will have people like Jack Apple, Gregory Whitehead, Terry Allen, as well as some lesser-known artists. The following volumes I'll assemble from artists who aren't part of the NAR stable. I had hoped to include some of the stuff that has been done for German radio in Cologne. They've commissioned a lot of terrific radio pieces by American artists who are famous in Europe but unheard of in the USA, but the guy in charge of that program doesn't seem interested in working with us. I guess we aren't enough of a multi-national phenomenon to impress him. I think that by doing this stuff on CDs instead of distributing it through the usual radio syndication channels, it'll be easier to get it on the air. The stations don't have to buy it, and the decision to get it in the hands of the programmers rather than some brain-dead program director who doesn't get it and doesn't want to see scale a bulk of time for something that won't bring in any money.

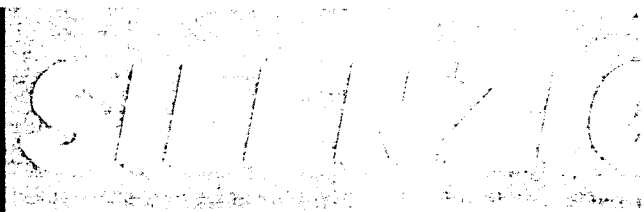
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Dall'altra parte del continente troviamo invece la Nonsequitur Foundation di Albuquerque, le cui ramificazioni What Next? e The Aerial hanno recentemente prodotto alcuni interessanti lavori. Per la What Next?: Haramand Plane del già citato Jerry Hunt (forse la sua opera più accessibile) e Trance Gong di Gamelan Pacifica, ensemble di Seattle guidato da Jarrad Powell (già nel Bay Area New Gamelan), specializzato in musica contemporanea per gamelan o strumentazioni affini. Contemporanea l'uscita di Aerial #6, ennesimo volume della "rivista sonora" ideata da Steve Peters, che contiene, fra le altre cose, brani di Mary Jane Leach, Frances White, Robert Carl, Hal Rammel.

The Nonsequitur Foundation hits on a musical idea forum

By JAMIE ALLEN

There is, in Santa Fe, an entity called the Nonsequitur Foundation. It is not a symposium of philosophers; it does not promote the cause of surrealism (although it does have tendencies in this direction); and it is not an obscure literary society dedicated to the writings of Ogden Nash.

It is a record company. The brainchild of Santa Fean Steven Peters and New Yorker Jonathan Scheuer, Nonsequitur seeks to give serious, underacknowledged composers an appreciative audience in this country while time expanding accepted definitions of music.

Soon (late March or early April) the third issue of their innovative journal, called *The Aerial*, will hit the market. This journal takes the form of CDs or cassettes, with creative and informative liner notes on each piece and composer.

The first of these "journals in sound" was released in the winter of 1990 and featured such works as *qereraq; our breath as bones*, by Malcolm Goldstein (a composer and improvisational genius on the violin who has been active since the Sixties); *Murdoch and the Sufi*, by Richard Kostelanetz (an author of countless examples of fiction, criticism and cultural history focusing on contemporary musical expression); and *Burial Song*, by Floating Concrete Octopus (an intermedia performance group that integrates ideas, images and objects with music, language and action).

Peters' decisions about whose music ends up on *The Aerial* rely more on the artist's dedication to his art than on his own sense of aesthetics.

"I want a sign that the people who are doing it really care about it," he said during a recent interview in his Santa Fe home, which also serves as Nonsequitur's corporate headquarters.

New Mexican composers are well represented in *The Aerial*. Chris Shultis, the director of the famed UNM Percussion Ensemble; David Dunn, Santa Fe's resident expert on bioacoustical phenomena; and saxophone wizard Tom Guralnick from Albuquerque have all had pieces featured on the musical journal.

"I'm really big on regionalism and getting away from this 'New York is the center of the universe' kind of mentality," said Peters. "I think that there's all these interesting people here and I want to have them be on *The Aerial* at one time or another."

"I also don't want to ever have anybody on it twice. I figure that there's plenty of people doing



Composer Peters at the multi-track mixing board

'I'm really big on regionalism and getting away from this 'New York is the center of the universe' kind of mentality. I think that there's all these interesting people here and I want to have them be on 'The Aerial'....'

—Steven Peters

interesting things that I don't need to repeat.

"That makes it harder for me, but I just feel that with similar projects it always tends to be the same group of friends over and over, and there's a lot happening outside of my circle of friends."

The germination of what is now *The Aerial* began with an idea of Scheuer's to produce a radio program to be distributed on CD, instead of on tape or via satellite.

But Peters was afraid that this was an interesting idea that would

very quickly become dead in the water.

"I think that a problem with radio is that people only play what they like and they feel that if they don't like something they can't play it," Peters said. "That's just silly. You have an obligation to the audience to turn them on to things that they might like."

Peters' alternative proposal of issuing a CD that came out three times a year, servicing an international mail-order audience of new music lovers, met with a great response from his partner, and *The Aerial* was born.

Besides being dedicated to living composers, Peters also feels a need to bring to the fore substantial composers from the early part of this century that have failed to gain recognition for one reason or another.

Sadly, the reason for their obscurity was often simply because they were women. Such is the case with Johanna Beyer, who will be featured on *Aerial No. 3*.

Beyer, who is best remembered (if remembered at all) for being Henry Cowell's secretary, was composing arresting pieces for percussion ensembles before it became popular.

"I think that it's really important

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THE NEW MEXICAN

Aerial

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to put all of this new stuff in an historical perspective," Beyer said. "I've been accused of catering to old (fogies), but I feel like I want to have some of those people on here because the avant-garde has a history — a recent history and a distant history — and I want to be able to tie all of that together.

"Everybody wants to think that whatever they're doing now is new and that they just made it up and that's just not true."

Peters' initial search for material for *The Aerial* began by contacting artists with whom he was familiar through his work as a performer and radio producer in Olympia, Wash., as well as through his various jobs with New Music Distributors and WFMU in New York, and *Ear* magazine.

"Mostly it was just from people that I had known one way or another or just whose work I had always liked — trying to concentrate on people who seem to have been working diligently and hard for a long time without a lot of recognition, especially in terms of available recordings," he said.

"A lot of these people have recordings available in Europe or Japan or wherever, but it just seems like a crime that there is nothing of theirs in their own country."

But now the search is tireless, and daily exposes him to many artists with whom he is wholly unfamiliar.

At the end of each *Aerial* Peters sends out a call for submissions, welcoming "contributions of recorded music, language and audio art in experimental, traditional and homegrown idioms, including high-quality field recordings of indigenous/hybrid musics and oral literature of all styles and nationalities."

"This is the first job I've ever had that I really enjoyed," says Peters. "I don't wake up and say, 'Oh, I've got to go to work.' It's sort of a natural thing to do."

Peters, who graduated from the

progressively oriented Evergreen College in Olympia, Wash., doesn't come from a particularly musical family (with the possible exception of his grandfather, who made something of a name for himself on the West Coast as the leader of a big band in the '40s).

But soon after his obligatory stint in garage bands in high school, he was introduced to Brian Eno.

Eno's influence was deep, and pointed Peters in the direction of free improvisation and the avant-garde. His feelings toward music have since become increasingly inclusive.

"If somebody does something and they tell me that it's music than I believe that it's music," he said. "Sometimes people will even do things that they don't think are music that I think are music."

"That doesn't necessarily mean that I like them, and I don't necessarily love everything that goes on *The Aerial*. I don't feel like I need to love everything on there, as long as as I can feel like 'I know somebody who would appreciate this.' I don't think it's that important for me to love them."

Far from filling the Hollywood image of what a record producer is, Peters' approach reminds one of the words of Robert Henri, the turn-of-the-century American art theorist:

"When the artist is alive in any person, whatever his kind of work may be, he becomes an inventive, searching, daring, self-exposing creature. He becomes interesting to other people. He disturbs, upsets, enlightens, and he opens ways for a better understanding. Where those who are not artists are trying to close the book, he opens it, shows there are still more pages possible."

The Aerial

Les compilations, quel que soit leur format, ont l'avantage de faire découvrir des nouveaux musiciens. Cependant, depuis quelques années, on sent un certain essoufflement, non pas en quantité mais en qualité. En effet, on retrouve trop souvent les mêmes participants, beaucoup de musiques ne sont pas réellement abouties (des bouches-trous), trop de choses identiques ou l'inverse, on passe du coq à l'âne. Bref, un manque d'unité et de qualité (il y a évidemment et heureusement de très bonnes compilations, ceci est juste la traduction d'un état général).

Dans cette situation de stagnation, la compilation THE AERIAL, "a journal in sound", apporte un nouveau souffle. Chaque volume nous fait découvrir de nombreux musiciens de "scènes" musicales différentes et des démarches variées qui se marient parfaitement. Chaque compilation (CD et cassette) est accompagnée d'un livret magnifique, très belle mise en page et une information complète sur chaque participant.

À l'origine, Jonathan Scheuer et Steve Peters avaient le projet de distribuer un programme pour les radios. Après réflexion, ils se décidèrent pour la formule d'un journal CD qui sortirait plusieurs fois par an. THE AERIAL est donc conçu comme un programme radio mais sans annonces. Toutes les informations concernant les artistes sont dans le livret. Et pour conserver leur idée originelle, ils consacrent 200 copies de chaque volume pour les radios. Certaines diffusent le CD en entier comme un programme complet.

"Notre but est de présenter un large aperçu des musiques expérimentales que nous estimons mal représentées par les autres labels ou sur les radios. En général nous essayons de nous concentrer sur des travaux qui devraient, selon nous, avoir une audience mais qui ne sont pas assez "dans le vent" pour recevoir beaucoup d'attention."

"Il n'y a pas de thèmes ou de sujet principal autour de chaque volume. Steve Peters déteste cela. "Sur des compilations à thèmes, tout se ressemble, que des musiques pour violoncelle

ou pour guitare ou n'importe quoi d'autres. Cela ne m'intéresse pas. Ce que j'essaie de faire, c'est de choisir des pièces qui vont bien ensemble sans trop se ressembler. Elles ont peut-être un feeling ou un mode de fonctionnement identique mais elles doivent être différentes musicalement. Généralement, je commence un volume avec des pièces que je veux vraiment utiliser puis je complète avec d'autres. La plupart des musiques, je les demande. Je contacte des gens que je connais ou dont j'admire le travail et ils m'envoient des choses. D'autres choses m'arrivent de gens que je ne connais pas. Nous n'utilisons pas de musiques déjà publiées et nous essayons de limiter chaque pièce à 10 minutes maximum."

Pour chaque volume, Steve Peters s'impose des règles: 50% de femmes (c'est la règle la plus importante pour lui), au moins un artiste de sa région, pas trop d'artistes de New-York ou de grandes villes culturelles, au moins un artiste non américain, pas trop d'amis personnels, une bonne moyenne d'artistes reconnus et inconnus, une représentation la plus exhaustive possible des différentes scènes musicales (comme par exemple l'improvisation free, la musique assistée par ordinateur, la création radiophonique, le circuit cassette, et même des gens d'académies, etc), des travaux qu'ils n'aiment pas complètement mais dont il reconnaît la qualité et qui s'accordent bien avec le reste.

"Je ne pense pas que ce soit capital que j'aime chaque pièce de THE AERIAL, mais elles doivent se compléter et témoigner d'un certain engagement de l'artiste. J'aime aussi avoir des musiques inattendues, comme sur THE AERIAL N°2 où le duo d'improvisations free, Trans, joue une chanson plutôt rock. Je considère toutes ces choses parce que je comprends que j'ai un certain pouvoir en faisant cela et je ne me sentirais pas à l'aise si je ne choisisais que d'après mes propres goûts. Il y a évidemment des choses que je reçois qui sont horribles ou pas appropriées, et je ne les utilise pas. Je dois également poser des limites parce que j'ai déjà beaucoup, beaucoup,

beaucoup de choses qui attendent d'être publiées."

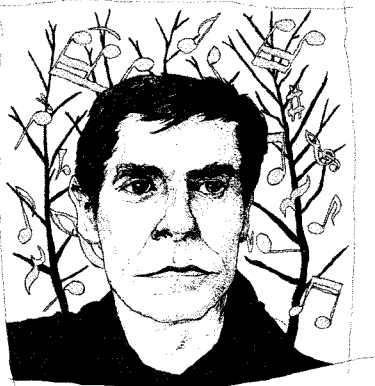
Pour faire face à cette multitude de propositions et aussi pour réaliser d'autres projets, Steve Peters et Jonathan Scheuer ont créé le label What Next? qui publie des musiques de différents musiciens ou des compilations plus spécifiques.

Entretien avec Steve PETERS.
Propos recueillis par Jérôme NCETINGER.
Décembre 1991.

THE AERIAL au même titre que le label What Next? sont des projets de Nonsequitur Foundation, une organisation à but non lucratif dirigée par Jonathan Scheuer.

Adresse: Nonsequitur, Inc. PO Box 2638, Santa Fe, NM 87504 USA.





STEVE PETERS

>> DIRECTOR, NONSEQUITUR

Musician Steve Peters heads Nonsequitur (nseq.blogspot.com), a nonprofit dedicated to experimental music and sound art. Since moving to the Pacific Northwest from Albuquerque, New Mexico, in 2004, Peters has worked tirelessly for countless musicians, artists and poets in an effort to expand the city's aural horizons. In March 2007, Peters and Nonsequitur established a 10-events-per-month concert series in the Chapel Performance Space at the Good Shepherd Center in Wallingford, re-invigorating a space that had lain fallow while Historic Seattle (who renovated the Chapel) searched for the perfect tenant. *T.N.*

Q. WHAT'S THE BEST THING ABOUT DOING WHAT YOU DO HERE IN SEATTLE?

A. The best thing is the pool of amazing artists here that do groundbreaking sound work, no question. I thought I knew all of them before we started, but since starting the Chapel series, all of these great musicians have come out of the woodwork. It's really an example of "build it and they will come." We wanted to provide a big, comfortable space that was easy to find and once we did, there was suddenly this influx of artists.

Q. COULD YOU DO WHAT YOU DO IN ANOTHER CITY?

A. In Albuquerque the audiences were a lot smaller, but it was so cheap to live there that a lot of things became possible. On the other hand, in New Mexico there is no grant money. There's no Artist Trust, no mayor's fund, nothing like that. So it's a mixed bag. Seattle is a really social place. There's a great sense of public life here and so it was astonishing...that there wasn't a venue for groups of people to come and hang out and listen to experimental music in a comfortable space. At the Chapel, we provide that.

Q. WHAT DO YOU THINK THE SEATTLE ARTS COMMUNITY NEEDS THE MOST?

A. Good dance [performance] spaces. The loss of Velocity on Capitol Hill is going to be a huge blow to the dance community. In my mind, there's no difference between losing arts space to real estate prices and losing farm space. It's the same dilemma, but that's the world we live in here, and unless there's the political will to change that mind set, then I think artists will continue to get priced out of their neighborhoods every five years until there's nowhere left to go.

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Spectator

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MAGAZINE

JANUARY 3 — JANUARY 9, 1991 VOL. NO. 13 PUBLICATION NUMBER 7

Top Reasons to Use Your Ears: 1990 Style

• The Non Sequitur Foundation

Joining the ranks of New Albion, New World, Cuneiform and Lovely Music is a brand new collective dedicated to giving some of the most challenging musical *thinkers* an outlet. If folks like John Cage ever piqued your interest, or you have ever wondered about the relationship of pure sound to music, or words to pure sound, then the non-profit umbrella collective Non Sequitur is the perfect grist for your churning mind-mill.

Ausgabe #7
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6 DM

An diesem Abend endlich auch wieder ein Lebenszeichen von **Nonsequitur**, ein Label betrieben von einem Einzelheinz und Überlebenskünstler aus Albuquerque. 1989 gegründet, war es die letzten 2 - 3 Jahre recht ruhig geworden. Das Augenmerk gilt allen möglichen experimentellen Musikprojekten, Hauptsache sie stellen das gewöhnliche Verständnis von Musik auf den Kopf oder zumindest in Frage. Alles im Grenzbereich zwischen experimenteller, improvisierter, teilweise radikal freier Musik und gewissen Erscheinungsformen von intellektueller Kunsthaftigkeit. Unter **The Aerial** erscheint eine Compilation-Serie mit je einem Stück von etablierten oder Nachwuchs-Künstlern aus aller Welt, die ein möglichst breites Spektrum abdecken sollen. Unter dem Label-Etikett **What Next?** werden die Arbeiten von einzelnen Künstlern oder Gruppen veröffentlicht (z.B.

Oliveros/Dempster, **Malcolm Goldstein**, der die Grenzen der Violine erweitert hat, **Pacific Gamelan**, ein eigenwilliges Gamelan Orchester aus Seattle, **Jerry Hunt**, der Texaner präsentiert merkwürdig schöne, mysteriöse und komplett exzentrische Elektronika oder **Annea Lockwood**, die den Hörer auf ihrer durch die Höhlenmalereien von Lascaux (F) inspirierten CD „Thousand Year Dreaming“ mittels Didgeridu, Klarinette, Horn, Oboe und allerlei Schlagwerk auf eine Zeitreise schickt. Komponierte alchemistische Magie, die sich gegen den modernen digitalen Hokus Pokus wehrt. Der vor ein paar Jahren noch als Fundgrube geschätzte Mailorder hat mittlerweile stark abgespeckt und beschränkt sich nur noch auf die eigenen Arbeiten. Ich bedanke mich an dieser Stelle für einige tolle Bücher zum Thema, die Platten von **James Tenney**, **Sue Ann Harkey**, **Jeff Greinke** u.a., sowie den Nachlaßverkauf des Cold Blue Labels aus L.A..

Nonsequitur

The Aerial/What Next?

PO Box 344 · Albuquerque, NM 87103 USA

Telefon/Fax: 001 - 224 9483

Website: WWW.Nonsequitur.org

[illegible]

serija: nuo Piliatino karo dainų iki patių rafinuotiausių Amerikos modernistų. Visam šiam sumanymui vadovavo Herman Krawitz - žmogus, dvidešimt penkerius metus praleidęs Metropolitan Opera, dirbęs American Ballet Theatre, dėstęs Yale's Drama School.

Svarbiausia buvo ne pats išleidimas - o išleista be prieštaičių, - bet būdas, kaip organizuota produkcijos paskirstymas, kad ji galėtų papildyti ir kolekcionierių rinkinius. Po tokio sėkmingo darbo p. Krawitz buvo paprašytas vadovauti darbiui toliau, išsaugant susiformavusią „New World Records“ struktūrą. Aišku, Rockefeller pinigams išleisti, reikėdai kiek smuko, tačiau neligiam - lajas po lašo, leidinys po leidinio ir firma vis energingiau realizavo naujų sumanymų, dirbo pateningiau neprasidams kokybės. "Tai prabangus sumanymas, - konstatuoja Herman Krawitz, - nes mes visada iki galo atsisakome su autoriais, išmokame honorarus bei draudimus. Leidinio normos yra labai aukštos ir atsisakinti nebūtų įmanoma vien tik iš pardavimo." Mai firmai vis dar pavyksta gauti pinigų iš fondatorių, labdarinių organizacijų.

Atvaizds, kad tai ne tusti žodžiai - visi leidiniai tūrai solidūs, katalogas įraus. Kiekvienas įrašas - tai elitiniai užmojai ir ambicijos: nuo indėnų navahų dainių iki John Cage ar džindžinų Butch Morris kompozicijų! Kataloge dabar yra daugiau kaip 300 leidinių, atsiųsiančių beveik visoms Amerikos muzikinio gyvenimo sritims. "Pinigai žinoma, svarbūs, tačiau pagrindinis rūpestis - muzika, kurią mes visi nuosirdžiai mylime."

Vis dažniau originalūs, kokybė pranokstantys didžiosios firmos, leidiniai pasirodo profesionaliai vadovaujamosios indė firmose. Palyginti maži, lankstūs ir mobilūs indė ūkiai randa savo vietą šiuolaikinėje konkurenciniame, labai aukštų techninių ir estyčių standartų pasaulyje. Firmos drąsiai daro žingsnius, sunkiai įmanomus didžiosioms firmoms. Štai nepriklausoma *Gramarision*, 1981 m. įrašiusi La Monte Young *The Well-Tempered Piano* - penkių su puse valandų trukmės solo fortepijono darbą, - leidė jį La Monte Young prodiusuoti kitais įrašais metus, kol galytė gale pasirodė 1987 m. visais įmanomais formatais, penkių vietinių rinkinių! Maža jo, "įgaliausias kreditas" muzikos kokybei! Įgalino *Gramarision* vadovu išleisti kitus šio kompozitoriaus kūrinius, netgi apsaugyti galimybes perleisti ankstesniuosius, įrašytus *Sherard* firmoje... Beveik tridesimintę didžiųjų firmų ignoruotas vienas žymiausių kompozitorių, dabar figurenė indė firmos katalogė!

Nonesuch firma, autonomnīs vietnēs po Warner Communications Inc. skēdā, senīti loķēti pārkāusī šaro globētus, prīstāt pasaulīti tolsus kūrtībīni loķētijs īpaļ Kronos kvartē ar bēstādēri tapūsijs bulgāri laudēs dāis. Firma īlādēkōjo loķētijs etalōno reputācij, sumānīti ir precīzīlāi prodūstojāma Robert Hurwitz, ļunio muzikāis skōnis ir priortēlāi demostrojāja zīvīr ir tiesu pōlīzīr, pasaulīn kūtūrā. Āi rāstīne ir Steve Reich, ir Bāl gamelānis, pasīzīmīnīcis vietu bēndru bruozu, - jē visi sūtēlās klauzītoļi nuostābū estēti bēvēmā.

Gilius ar mažiau pastebimi kūrybiniai procesai, vykstant metro-
polijoje, tereikia šiekėtojo sugestija, nors juos čia tiesiog lengviau pas-
tebeti, bet tai greičiau kūrybinis, o ne kolektyvinis rodiklis. Štai
novatoriškosios dešimties trykštą Steve Peters ir Jonathan Schueer
(pastarasis, bene, niujorkietis) aiškina: Niu Mechiko valdžios Sante

Fe mēneša 1990.-aisais tēmais veidois, gūan-
 nānčos Nijoriko vīsasos centro jādžē, "Jā
 manau, ka aplūnīkai jū labai daudzi admi-
 kūrybingu žmoniū", kalba Steve Peters. Reāl-
 izuojoant jomas steigimo idejā praveite vīsas:
 i atūds medžiagos parinārkmo sākās, līks dar-
 no darbo radījū. Ie platus korespondenti
 tīnkas, o svarībiais - tiklējais: Šitap jirne
Nonsequiter Paradox - atvira, nošūrdiems
 i auklētis menināms sieklāms ai-
 siuojaunīti jādžē firma, savjāsas idejas
 eksponuojoant keliu kōpčūjū tiebūne veikla.
 Viena jū - audiožurnālo *The Aerial* keliu nu-
 mērij per metus kompaktīnu disku ar
 audiokasete leidojams. Kita kōpčūj - plāteses
 apīmīes autorijū dārbj pristatjmo projekts
"What Next?" Abu šie barai idejāiskai labai arūmi
 vienas kitām tiek pasīrenkamj autorij tiek
 esietilkos atvīlgiu, ūtānu pirmajame daugiāu
 akcentuoīnas mūzikijū sumavijū
 eksperimentuīnos, autoriams īsmokānt
 kuldjū honorārus, nuo bōdu pasādinānt
 idejoms, kuros varjū ar galejū būti kītur.

"Ās laikāus nuostas leisti kiekvienam autorium pasirodyti tikrai vieną kartą mūsų leidybiniuose. Šios taisyklės, kad aplinkui yra gausybė įdomių reišikinių ir kartais tiesiog nera reikalo." Kaip ir kiekvienoje taisyklėje, taip ir šia atsirand išimčių, ne tik pabrėžiančių šią taisyklę, bet ir leidžiančių gerokai praplešti estetinę projekto vėgę. Dažniausiai "What Next? tapta tokių išimčių įkūnytoja. Štai bioakustinių garsų tyrinėtojas David Dunn, pristatytas antrajame *The Aerial*, po kelerių metų pasirodė "What Next? kompaktiniame diske... Steve Peters vardas jau seniai išbrūkš iš draugų ar pažįstamų rato, užkariauja vis daugiau klausytojų, o jo dokumentuotųjų autorių geografa atslovauja jau beveik visiems kontinentams: *The Aerial* 5 jau galima rasti ir The Hafler Trio (Olandija). Samuosius pasi-rinkimus Steve Peters motyvoja paprastai: "...nebūtinai viskas, ką leidžiame, turi man patikti. Tačiau leisdamas vieną ar kitą autorių turu žinoti, kad jo kauldas tikrai tauks. Neretai atsitinka, kad žmonės kauldžį veikdami šioje srityje, negalvoja apie tai kaip apie muziką, tačiau jei aš jos ten randu..." Many, svarbiausia šiame darbe yra melė ir entuziazmas, hidynys jo darbus: "...dabar atsitiks rve man nebereikia dūsauti: aš, aš vel velu ir! darba..."

contemporary
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MAGAZINE FOR
ELECTRONIC AND
ELECTROACOUSTIC
MUSIC

1 MARCH'92 NO COPYRIGHT ISSUE 23

PORTRAIT
**ONSEQUITUR
FOUNDATION**

by *Ios Smolders*

The original reason for existence of this label is somewhat strange. Originally it was set up as a syndicated radio program to be distributed to stations on CD. But soon it was decided that it would be more practical to make a series of compilations, a sort of CD-journal, with information in a booklet instead of an announcer on the radio. This was in 1989 and since that time Nonsequitur has produced several compilational releases. Personally, I am not really fond of compilations as they often tend to be rather unbalanced. The Nonsequitur compilations, however, are an exception. Steve Peters of Nonsequitur tells about his motives for choosing material: "I always

try to avoid any kind of conscious theme [...] I put it together like a good radioshow: the works should flow together well, but each cut should sound quite distinct from that one that precedes or follows it. [...] I also have a few guidelines: 50% women artists, at least one artist from my region, not too many artists from NYC, not too many friends, a wide range of different styles and scenes within the audio world..." Nonsequitur Foundation, a not-for-profit organisation, also runs a label called What Next? which features solo-releases.

My impression of their catalogue is that Nonsequitur is trying to reach out to the most diverse fields of the musical realm. Each product is well-produced and released on both CD and cassette (except for one). Future releases will include four CD's with radio art/horspiel works. And more of the Aerial-compilations. I will finger through their current catalogue to give you an impression:

AERIAL #1, 2, 3 (compilations on CD/Cassette). These are really fine works, all together. They feature works by David Moss, Jeff Greinke, Annea Lockwood, Hildegard Westerkamp, David Dunn, Nicolas Collins, Peter Cusack, etc. etc. Adventurous stuff, not to be missed. I wish Dutch radio played these programs.

EXQUISITE CORPSES FROM P.S.122 (CD/Cassette). A most strange product. Full of recording games, analogous to the surrealist wordgames; with as much as 32 participants. Although the concept sounds crazy the result is worth hearing. It's full of events that change the music totally every 5 seconds. Never a dull moment with this one!

SOUNDVIEWS (Cassette only). This is the only product that is not released on CD. It contains a wide variety of recordings of sound-installations together with interviews with artists. Included are a.o. Bernard Baschet, Paul Panhuysen, Susan Stone, Annea Lockwood, Bill Fontana, Alvin Curran and Charlamagne Palestine. The tape comes with a nice booklet, explaining each artist's motives for working with sound-installation. A good survey of the artistic area.

CASSETTE-MYTHOS AUDIO ALCHEMY CD/K7 (CD/cassette). A compilation that is supposed to give a survey of the cassette culture. It gives indeed a wide variety of what the C.C. has yielded. What is especially interesting is to hear that stuff on a CD. Included are a.o. Gregory Whitehead, Minoy, Vösch, Philip Perkins, John Wiggins, and Yxmalloo.

MALCOLM GOLDSTEIN - SOUNDING THE NEW VIOLIN (CD/Cassette). A solo product with Goldstein playing violinworks/arrangements of John Cage, James Tenney, Ornette Coleman, and others. Sounding the new violin means sounding the complete instrument. Goldstein lays bare every sound that the wooden thing is able to make, and does so with great skill. One really hears the wood sighing and coughing, one really hears the bow torture the strings.

PAULINE OLIVEROS - TROGLODITE'S DELIGHT (CD/Cassette). Oliveros is again leading us into a huge resonating space, leading us towards our new age of deep listening. I can imagine that the live event has been overwhelming. The CD makes one feel like being the bystander to someone else's ritual party.

LOREN MAZZACANE & SUZANNE LANGILLE (CD/Cassette). This is experimental blues. Stilled experimental blues, with a smoky voice and Cooderesque guitar.

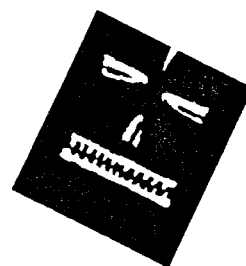
The musicians on the Nonsequitur-releases are for the most part American. Listening to this in Europe, that point of view gives an interesting perspective on American experimental music making. I hear a lot of cross-references in the music. And a lot of interesting, daring possibilities. I think Nonsequitur should go on making these 'radioprograms' on CD and cassette, sounds for the fearless listener, indeed. If you want to contact Nonsequitur and/or subscribe to Aerial, then do not hesitate to write.

THE WIRE

music: access all areas

Across the globe, major record companies continue to expand in size, maximising profits by streamlining their operations and swallowing up much of the world's music in the process.

In such a climate the independent record label becomes increasingly important, acting as a counter weight to such industry rationalization. In this survey, we celebrate the mavericks who help keep music spiky, the small labels who buck the majors by going their own way.



Non Sequitur *distributed by: Impetus*

The Non Sequitur Foundation was set up in 1989 as a non profit organisation. Operating out of Albuquerque, New Mexico, it's dedicated to documenting and disseminating various strands of sonic art. It consists of two separate projects: there's *The Aerial*, a sound-journal on CD, which at reasonably regular intervals presents a broad spectrum of experimental music, aural sculpture and language art from around the world. There are five issues so far. ¿What Next? is the label proper, home to Pauline Oliveros' Deep Listening Band (who record in subterranean caves), Malcolm Goldstein's exploratory violin playing, and David Dunn's arcane, hallucinator insect music [not like all that run-of-the-mill down-to-earth insect music that clogs the place up, eh? — Ed.]

PO Box 344, Albuquerque, New Mexico, 87103 USA

State

of independents



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By popular demand: addenda to our 'A' List of 150 music delicacies. More of the artists, groups, labels, etc that lie behind *The Wire*

AACM & BAG The Chicago/St Louis sound labs which cultivated cool, spatial strains in free jazz from the white heat of 60s energy music **Ascension** Snotty white punks hung up on amplified black noise and bad attitude. Shocking **Blood & Fire/Pressure Sounds** Labels unearthing lost echoes of the original dub vibration, with nous and intelligence **Certificate 18, Ganja/Frontline & Emotif** Eclipsing Metalheadz and Full Cycle, the prime darkside locations for headfuck-into-bodyrock drum 'n' bass **Iancu Dumitrescu** Romanian classical refusenik forging magma eruptions from piano keys and wire **Electronic Lounge & The Rumpus Room** For the new breed of clubber: the dancehall as audio salon, mixing weird beats and wiggly treats with some of the most brazen networking we've ever seen **Forced Exposure & Rough Trade** On either side of the Atlantic, defining the avant garde aesthetic from behind the independent record retail counter **Bill Frisell** Rebirthing John Fahey's American-primitive guitar elegies into an aqua blue ocean of sound **Global Communication** Aka Jedi Knights, Reload, Link, etc: the Nu Skool of Electronica excellence **Kranky** Home of Labradford, Jessamine, Roy Montgomery and other contemporary dronologists: post-rock starts hereabouts **György Ligeti** Conjuring the most pellucid (head)space odysseys imaginable from dots on paper **Reggie Lucas & Pete Cosey** Demon twins of the six-strings, they ignited firestorms in Miles Davis's Fourth World electric funk **Massive Attack & Tricky** Originating a new strand of detuned urban blues, with slacker-melancholy and existential angst as the respective undercurrents **Asahito Nanjo** A protean figure on Tokyo's free rock margins, transmitting the psychedelic vibration via High Rise, Musica Transonic, Mainliner, and God knows how many other units **Nation** After all this time, still the only label able to lend credence to notions of 'ethnic dance music' **Negativland** The original plunderphonic pranksters, now transmitting surreal vignettes into the West Coast airspace **New Albion & Non Sequitur** US labels

forging links between modern composition, esoteric field recordings, contact-miked reveries and other muscial bizzarerie **William Parker & Joe Morris** Keeping the questing spirit and unforgettable fire of free music alive on the streets of NYC **Terry Riley** The all-night chill-out room begins here, with extended tape loop trance induction harmonics **Oumou Sangare** Electrifying the organic funk of West Africa, and carrying the notion of World Music to new heights **Sonic Boom** Ingesting psychedelia (literally), and inducing an entire generation into the joys of avant-electronic sci-fi drones **Stereolab** Krautrock advocates, Exotica devotees, Francophone cosmopolitans, cool label runners — no question: the perfect pop group **Victoriaville Festival** Keeping the spirit of New Music eclecticism and experiment alive once a year in Canada's frozen wastes **Vienna** Core-node in the global electronic network, providing a home for some of the most perplexing protagonists in 90s Electronica: Sabotage, Cheap, Mego, Disko B, Phnotaktik **Robert Wyatt** Our favourite agit-prop balladeer, and one of the most open-ended minds in music. When are you going to record again? **Larry Young** If only for *Unity* and the awesome *Lawrence Of Newark* — making the Hammond organ do things that Jimmy Smith only ever had nightmares about. □ *Now which one of you out there suggested Lawrence Welk and Kitaro? Come on, own up. ... [That's enough sonic essentials — Ed]*

THE WIRE

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¿What Next?

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Run by Steve Peters and Jonathan Scheuer

Roster includes Among others, Deep Listening Band, Loren Mazzacane, Annea Lockwood, Ikue Mori & Tenko, Jin Hi Kim, Jerry Hunt, Gamelan Pacifica, Tom Guralnick, Teiji Ito, plus *The Aerial* (compilation series) and *Radius* (radio art series)

Brief history In 1989 Jonathan had the idea to produce an eclectic syndicated radio series which would be distributed to radio stations free of charge on CD instead of via satellite uplink. This idea mutated into *The Aerial*, a series of CD compilations featuring experimental music, sound and language art. We soon realised there were a number of artists we admired who were under-recorded or not recorded at all, so we set about contacting them to do individual releases under the ¿What Next? name

Statement of intent We don't much concern ourselves with trying to be cutting edge, or presenting the most 'radical' new work, but focus instead on work with integrity by artists who are likely to have been overlooked because they weren't extreme enough or sexy enough or pushy enough. We are especially attracted to projects that most people agree should be done, but which nobody else is foolish enough to do

Other activities We generally do what we can to create a little oasis of weirdness in the middle of the desert, like producing concerts by artists passing through Albuquerque at the Outpost Performance Space, and exhibiting visual work by composers and sound artists at our downtown storefront gallery/office space

Future plans Compilation of electroacoustic music from Latin America, a collection of recent music for Ondes Martenot (vintage electronic instrument), German sound artist Hans Peter Kuhn, hoping to re-issue some other 'classics' of New Music and sound art which we can't bear to see vanish into the digital void, such as Harley Gaber's *The Winds Rise In The North* (intensely ultra-Feldmanesque string quintet)

Choice cuts *The Aerial* 1-6; Teiji Ito — *Meshes*; Gamelan Pacifica — *Trance Gong*

(Info & manifesto: Steve Peters & Jonathan Scheuer)