

AMPLIFY 2020: quarantine
Liner Notes
all text by Jon Abbey unless noted otherwise
compiled and formatted by Matthew Blackwell

History of Previous AMPLIFY Fests

-this will be the 10th AMPLIFY ever, the first was in 2001 at the very much missed Tonic. these seven musicians played six (great) sets in two nights:

(L to R) [Otomo Yoshihide](#), Sachiko M, Christian Marclay, Andy Guhl, [Erik Em](#), Günter Müller, Norbert Möslang

-the 2nd AMPLIFY was in 2002 in Tokyo and was stupidly ambitious, I had never even been to Tokyo before. nine jam-packed nights of music in a 13 day period, and much of it documented on the 7 CD/DVD AMPLIFY 2002: balance box set, which is still (barely) in print somehow.

here is a clip of the remarkable Cosmos set from the main fest, captured by [Jonas Leddington](#).
<https://www.youtube.com/watch?v=O1ACMEL-PPg>

-the 3rd AMPLIFY was just a few months after the Tokyo one, in Feb 2003, back in NYC (Tonic, with other shows at Diapason, Quakebasket and Engine 27). this time it was 17 sets crammed into 4 days, including two from the duo of Keith Rowe/Toshi Nakamura.

no audio releases from this fest that I know of/remember, below is the Keith/Toshi set at Tonic.

-the 4th AMPLIFY was in 2004 in Cologne and Berlin and was insanely ambitious, I was basically broke for a year afterwards. it was co-curated by myself and the great Keith Rowe, and revolved around premiere quartets, 13 of them over 2 weeks plus a bunch of other sets also.

here is a 5 minute slide show that Yuko made from her photos of the Cologne weekend:
<https://www.youtube.com/watch?v=bnjT6nEAlfM>

-the 5th AMPLIFY was in Prague in 2005.

in between the 2004 and 2005 festivals, Yuko and I got married (thank you again, 2002 fest and Yoshiyuki Suzuki) and we planned a combo reception/concert at Tonic, AMPLIFY 2005: union, three of our favorite musicians playing three duos, just one night.

then [Pavel Klusák](#) arranged for this to happen in Prague instead, so that's what we did. photo is Pavel asking me some questions beforehand for the audience.

-the 6th AMPLIFY was in Tokyo in fall 2008, the last time the world was melting down, but for very different reasons.

3 nights of 3 sets each, co-curated by Yuko and me, all Tokyo musicians plus Keith Rowe, in the fantastic (but small) Kid Ailack Hall.

below is the great Sachiko M again, this time in a very rare set without her sine waves, holding the room fully riveted for the duration of her solo contact mike set.

-the 7th AMPLIFY was in NYC in Sept 2011, and was 15 nights of shows in a 17 day span, 35 sets of music, at the Stone and then Issue Project Room.

so many superb shows and pix, in the comments is a link to a photo album with almost 500 photos by Yuko.

this is the great Olivia Block and her many arms.

-the 8th AMPLIFY was in NYC in January 2013, a brief but intense 2 night/4 set version, with all 4 sets including maestro Keith Rowe.

this is David Behrman lending his guitar to Christian Wolff for the Wolff/Rowe duo set, three legends with at least 150 years of experience between them.

-the 9th and most recent AMPLIFY was also in NYC, at Fridman Gallery, Halloween weekend 2015.

9 sets in 3 nights, 5 first-time meetings and 2 second-time meetings, only the first and last set of the fest had played together more than once before, with the subtitle of exploratory. I loved this fest.

below is the opening set of the fest, in which the brilliant Sean Meehan took the 'exploratory' subtitle so seriously that he created a wildly different instrument just for this set.

-the 10th AMPLIFY is this one, starting Friday. obviously it is very different from the preceding ones in that it is neither live nor in a single geographic space, but there are advantages too, both artist participation and listening audience can be much more worldwide.

I have curated or co-curated all of the AMPLIFYs, and I am happy to announce my co-curators for 'quarantine', planning this with me since last week, [Matthew Revert](#) and [Vanessa Rossetto](#).

March 14: let's start to set the mood, this classic from 2018 is one I am very very proud of everyone involved with and I set it to free streaming for a while, so enjoy if you have not heard it before (or if you have). [Where Are We Going, Today by Christian Wolff/ Antoine Beuger]

<https://erstwhilerecords.bandcamp.com/album/where-are-we-going-today>

March 15: something we all need in these stressful times, self-care. this was just released last month from Vanessa Rossetto/Unfathomless, free to stream at the link below and please buy/support if you can. [self-care by Vanessa Rossetto] <https://unfathomless.bandcamp.com/album/self-care>

March 15: this was one of the most influential records on my aesthetic pre-Erst, I played this endless countless times back in the day.

thank you Lovely for leaving this up so I can share, again hope you enjoy and also buy if you can, I think it just got reissued on vinyl. [Automatic Writing by Robert Ashley]

<https://www.youtube.com/watch?v=ggKZ8ikkHHQ>

March 17: 450 people here already, great to see so much interest. anyone can invite anyone else they think might be interested, please do and thanks.

here is an alltime classic, dedicating this to the great Derek Bailey as I did before the 2006 ErstQuake at Tonic. thanks to John Zorn, Derek was at Tonic all the time in his final years and he was in prime form, lucky to have seen him a lot then. [“UGK – One Day” from Chapter 070: Indonesia '97 by DJ Screw]

<https://www.youtube.com/watch?v=WT7w00pQLPU>

March 17: "the people will survive" [“Corona” by The Minutemen]

<https://www.youtube.com/watch?v=jlxmKsTvcLg>

March 18: atmosphere is so much of what makes live events so crucial, so here is a little at-home atmosphere, crank it up. ["I Walk on Guilded Splinters" by Dr. John]

https://www.youtube.com/watch?v=kWvdO3l4_P8

March 19: more atmosphere, very high on my favorite records of all time. 4 tracks, all pretty much equally great jams. [Peace and Love by Dadawah] https://www.youtube.com/watch?v=8nFfrN0B_Y

March 19: more atmosphere, via Michael Pisaro-Liu, all 3 CDs of my longtime favorite Eliane Radigue piece. [Adnos I, II, and III by Eliane Radigue] <https://www.youtube.com/watch?v=wLYJWFQbNKo>

March 19: RIP Sean Baxter.

embarrassed to admit I didn't really know him or his music, but he had quite an impact on this world and on many of the people who will be contributing to this fest. [Science of Music TV segment featuring Sean Baxter interview] <https://www.youtube.com/watch?v=vIXDh7zHzRo>

3/20/20, 1st piece: Will Guthrie, "For Stephane"

very happy to kick off 'quarantine' with a piece by Will Guthrie, one of my favorite musicians in the world. it is not quite live, but I asked him to do it just 39 hours ago, Wed afternoon for him.

it is titled 'For Stephane'.

lossless DL link: <https://we.tl/t-7Kj9qcNrrk>

Will's PayPal is willwillguthrie@gmail.com.

March 20: not new, but one of the truly great albums of the century thus far, buy this now if you haven't heard it before and thank me later. [Salmon Run by Graham Lambkin]

<https://grahamlambkin.bandcamp.com/album/salmon-run>

3/20/20, 2nd piece: Victoria Shen, "Arbeiter"

[Victoria Shen](#) is from San Francisco, living in Boston, and taking the world by storm.

this is 'Arbeiter', recorded yesterday.

lossless DL link: <https://we.tl/t-c6HvNqO78K>

Paypal: evicshen@gmail.com Venmo: @evicshen

3/20/20, 3rd set: Mariam Rezaei, "SKEEN – AGENCY"

UK turntablist/composer [Mariam Rezaei](#) brings us 'SKEEN - AGENCY', which she recorded yesterday.

"Recorded in one take, solo turntablist using only a Vestax Controller One turntable and Traktor.

These are solo times."- Mariam Rezaei

lossless DL link: <https://we.tl/t-agpe1pubM1>

in lieu of sending her money, Mariam would prefer contributions go to the Gateshead Foodbank, PayPal to oldpolicehousegateshead@gmail.com

3/20/20, 4th piece: Yan Jun, "now we have all the time in the world"

the great [Yan Jun](#), who is at the center of so much of what is happening in the Beijing experimental world, contributes the next piece, 'now we have all the time in the world'.

lossless DL link: <https://we.tl/t-Dym4iwPNvu>

paypal: subjam@gmail.com

March 20: more atmosphere, this incredible extended 15 minute version of Al Green's Beware, unreleased until years later on rarities comps and IMO his best track (with the possible exception of Jesus Is Waiting). ["Beware" (Extended Version) by Al Green] <https://www.youtube.com/watch?v=9Q-hONahmU0>

3/21/20, 5th piece: Matthew Revert, "The Gentle Enemy"

it's honestly hard to list all of [Matthew Revert](#)'s talents, his bio describes him as a "writer, musician and designer from Melbourne, Australia", and those indeed are the main three (but there are others too). if he had just pursued one of these three and accomplished what he has thus far in just that area, any of those three, and spent his newly freed up time focused on napping and eating chips, he would still IMO be one of the great artists of our day.

(also he kills it on Instagram with original art, the list really is long)

I started 'quarantine' in discussions with Matt and [Vanessa Rossetto](#) 8 days ago, and then Matt made this piece in the last 5 days, the first music he's made in over six months. I'm very proud to present 'The Gentle Enemy'.

lossless DL link: <https://we.tl/t-CpLIXQpWBL>
PayPal: matthewrevert@hotmail.com

3/21/20, 6th piece: Mazen Kerbaj, "I Swallowed A Modular Synth"

I'm really glad to finally be working with [Mazen Kerbaj](#) after many years, I have been a long-time admirer of his art and sound and biting sense of humor.

when I started 'quarantine' last week, of course one of the first people I thought of was Mazen, and very happily he was glad to contribute.

this is 'I Swallowed A Modular Synth'.

Mazen Kerbaj: trumpet

Recorded by the artist on the night of 18 to 19 March 2020, in his home in Berlin. No overdubbing. No use of electronics.

lossless DL link: <https://we.tl/t-Sgrxw82Xqx>
paypal: kerbaj@zwyx.org

3/21/20, 7th piece: Simon Whetham, "Proximity Effects"

UK sound artist [Simon Whetham](#) has created site-specific installations all over the world in recent years. for example, in 2018 alone, he had projects in South Korea, Germany, Romania, Estonia, France, and Iceland. his piece for 'quarantine' was created over the last few days, hope you enjoy. here is 'Proximity Effects'.

A combination of rehearsal and source recordings for cancelled performances. Sound sources filtered through a selection of speakers and materials, further altered and manually manipulated through the proximity effect of a pair of microphones.

Recorded and reworked from 17th-21st March 2020, Marseille, France.

lossless DL link: <https://we.tl/t-WNwLdgFit2>
PayPal to simonwhetham@hotmail.com

March 21: I played this over the sound system before one of the nights of the ErstQuake fest in 2005, and I will never forget looking over in the middle and seeing Joe Colley, waiting to play his solo set and so so into this track.

anyway, today more than ever, this would be nice, maybe start in Brazil. ["Coffin for Head of State" by Fela Kuti] <https://www.youtube.com/watch?v=Q021-VyLzpk>

March 21: RIP Peter Stapleton. [This Is Not a Dream by Dadamah] <https://www.youtube.com/watch?v=MpwKdaPCcII>

3/22/20, 8th piece: Arek Gulbenkogl, "The Golden Age"

I have been a huge fan of Melbourne's Arek Gulbenkogl since the first Dworzec record in 2000 (just saw part of this was recorded at Synaesthesia, nice one [Mark](#)), and in fact there were discussions of some kind of Dworzec collab on Erst but we never figured it out.

Arek has mostly been doing solo work since his essential 'Points Alone' in 2005, his next move always resisting prediction or description. Jon Dale wrote in 2015 "it can be hard to pin down what Arek Gulbenkogl does, or where he sits. He sits close to, but not quite within, various fields—EAI; minimalist improvisation; extended technique playing; radical approaches to the guitar—but it's fairer to discuss Arek's playing via broader terms. That way, the richness of his deceptively minimal approaches can flourish."

I invited Arek to be part of this a few days ago, and this piece was recorded just yesterday, the morning of March 21 in Melbourne, live to hard disk.

here is "The Golden Age", Arek recommends speaker playback.

lossless DL link: <https://we.tl/t-PZcv53fCzj>
paypal: gulbenka@yahoo.com.au

3/22/20, 9th piece: Andie Brown, "Dr Mesmer's Séance for the Cure of Hysteria"

I first became aware of 2019 Oram Award winner [Andie Brown](#)'s work over 10 years ago via her project These Feathers Have Plumes. Her work with glass and electronics, which she calls an "augmented glass harp" is at turns tremulous and resounding with a rich, calming quality. The piece she has created for AMPLIFY2020 (her first released piece in over 2 years) was inspired by the use of glass music by Dr. Franz Mesmer in "seances" for the treatment of hysterical women in the 18th century. Let it soothe your anxiety as you isolate at home. -Vanessa Rossetto

lossless DL link: <https://we.tl/t-UR2dJdnONG>

A long-time employee at Cafe OTO, Andie has requested any donations to go to <https://www.cafeoto.co.uk/support/> or via paypal to donations@otoprojects.org

March 22: more atmosphere, this great album-long track has been in my head all week. incredible record, decades ahead of its time. [Auralgraphic Entertainment by Dreamies] <https://www.youtube.com/watch?v=1a1m4wzC2mM>

3/22/20, 10th piece: Joe Panzner, "Interregnum"

[Joe Panzner](#) and I have been interacting for more than 20 years. I have known him as a young Erstwhile fan, a superb writer (check out his book on Cage/Deleuze!), and for a long time now, as a very rigorous musician with incredibly tough standards for himself. what this means is that he doesn't release much, but pretty much everything he does release is incredible.

this is Joe's first new music since 2014, 'recorded, reassembled, rectified' over the past week. I'm very proud to present 'Interregnum'.

Joe Panzner -- Syntheses, feedback, eight broken XLR cables, empty office

Recorded, reassembled, rectified March 16 through March 21, 2020.

lossless DL link: <https://we.tl/t-a13S96mp0J>

Paypal: jpanzneraudio@gmail.com

3/23/20, 11th piece: Antoine Beuger, “froberger – affligée et tombeau (repeated)”

we start our fourth day of 'quarantine' with something very different.

the work that the humble legend [Antoine Beuger](#) has done as a sound artist and Wandelweiser label owner/publisher and organizer/galvanizer over the past 30 years has had a major impact on both the last decade of Erstwhile and my life. his two Ersts with Christian Wolff and Michael Pisaro are both highlights of the catalog IMO, really glad to have him part of this.

here is his text to accompany his performance of Froberger's Affligée et Tombeau (repeated), composed in 1652 and recorded by Antoine at home on Sunday evening, 3/22/20.

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lament?

yes, it is right to be sad about terrible things
and express it.

nothing more truly empowering,
moving,

setting us in motion,

encouraging us to stand up,

to hope against all hope.

it makes us strong, not hard.

it makes us melt and doesn't break us.

it embraces our dreams, while not overlooking our despair.

so let's be radically sad,

appalled by the state our world is in,

appalled even more by the arrogant composure of the destroyers of our world.

for our grief is our strength,

and whoever cannot grieve is dead.

-Antoine Beuger

lossless DL link: <https://we.tl/t-n7EgeyzCYg>

Antoine says "people who want to send donations may consider to buy some wandelweiser CD."

<https://www.wandelweiser.de/e.../ewr-catalogue/index.html>

3/23/20, 12th piece: Grisha Shakhnes, “the lesser the water the firmer the jelly”

Tel Aviv's [Grisha Shakhnes](#) has been recording and performing since 2008, first as Mites and more recently under his own name. I knew him first as a fan/IHM poster who travelled a very long way to NYC for a couple of my festivals, and in more recent years, as a serious artist slowly building up a body of work to reckon with.

this was recorded at home on March 18th, very happy to present 'the lesser the water the firmer the jelly'.

lossless DL link: <https://we.tl/t-WTMTilM69F>
PayPal to big.white.cloud@gmail.com

3/24/20, 13th piece: Clara de Asís, “metaphor at a distance”

I have only known the work of Marseille's [Clara de Asís](#) for a few years, but she generates a quiet intensity in her output that I find captivating. she has releases on Another Timbre, [elsewhere](#) and [Pilgrim Talk](#), all worth exploring, as well as a just announced future duo on Erstwhile of Clara and Ryoko Akama, very exciting.

I invited Clara to be part of 'quarantine' on March 13 and she recorded this on March 17, proud to present 'metaphor at a distance'.

lossless DL link: <https://we.tl/t-U6zxGEgR6g>
paypal: clagergal@gmail.com

March 24: RIP Manu Dibango, I have always loved this song. [“Soul Makossa” by Manu Dibango]
<https://www.youtube.com/watch?v=EF92yOsv3Y8>

3/24/20, 14th piece: David Kirby, “family”

I am smiling as I type because I am so eager to dig into the first new music from Atlanta's [David Kirby](#) since 2012. he first caught my attention with 2005's 'Maximalism' and then 2008's 'Opus', the latter clocking in just under six hours. David is always thinking bigbigbig, one of my favorite things about him. without further ado, here is 'family'.
(recorded earlier today, 3-4 AM EST).

lossless DL link: <https://we.tl/t-IOUej9kA9t>
paypal.me/kirbysnacks

3/25/20, 15th piece: Mike Cooper, “40 Nights and 40 Days”

deeply thrilled to have UK guitar legend [Mike Cooper](#) next up in 'quarantine', these pieces were recorded March 17 'in isolation' in Valencia, Spain. I will just post some of Mike's incredible bio and then let him intro his tracks himself...

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"MIKE COOPER

For the past 50 years he has been an international artistic explorer constantly pushing the boundaries. He plays lap steel guitar and sings, he is an improviser and composer, song-maker, a visual and installation artist; film and video maker and radio arts producer. Initially a folk-blues guitarist he is as responsible as anyone else — and more so than many — for ushering in the acoustic blues boom in the U.K. in the mid '60s. He has arguably stretched the possibilities of that genre even more than his better known contemporaries Davy Graham, Bert Jansch, John Renbourn etc. by pursuing it into the more avant-garde musical areas occupied by guitar innovators such as Keith Rowe, Fred Frith and Marc Ribot, with an eclectic mix of the many styles he has practiced over the years. Ranging freely through free improvisation, his own idiosyncratic original songs, electro-acoustic music, exotica, traditional country blues, folk, pop songs, and ‘sonic gestural’ playing utilising open tunings, extended guitar techniques and electronics."

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"Interesting word Quarantine - its Venetian from the time of the plague when 40 days (quaranta) was the required isolation period - so Jesus was supposed to be in the desert for 40 days and nights - maybe he was self isolating after dealing with all those lepers?"

Muddy Waters wrote and recorded 40 Days And 40 Nights - so maybe my pieces should be titled 40 Nights and 40 Days Numbers 1, 2, 4." – Mike Cooper

lossless DL link: <https://we.tl/t-Qlm3RRr9XW>

PayPal to cooparia@mac.com

3/25/20, 16th piece: John Collins McCormick, “I Am In Awe Of It And It Is In Awe Of Me”

[John Collins McCormick](#) is creating some of the most interesting and evocative work in this area of music that I have heard in a long time. His tape Trapping Configuration, released in September 2019 by Eminent Observer, is beautifully constructed with a detailed, cinematic quality that resists easy categorization. I was very happy that he agreed to participate in this festival.

Here is “I Am In Awe Of It And It Is In Awe Of Me” -Vanessa Rossetto

lossless DL link: <https://we.tl/t-odHvWSxdhN>

PayPal to JohnCollinsMcCormick@gmail.com

3/26/20, 17th piece: Howard D Stelzer, “Something to Do”

[Howard D Stelzer](#) is a major figure in the likely never written future history of post-1995 experimental music. his influential Intransitive label that he began when he was 22 helped to expose the remarkable Boston scene of the late nineties to the rest of the world, and he also championed countless lesser-known artists from the world over (I can still hear him excited about Nerve Net Noise from 20+ years ago, heh). as a sound artist himself, he has an impressive 66 releases on his discogs page, very proud to present #67. here is 'Something to Do'.

lossless DL link: <https://we.tl/t-ERIXuKJEkP>

PayPal to hstelzer@gmail.com

3/26/20, 18th piece: Reinier van Houdt, “drift nowhere past (22 march 2020)”

Rotterdam's [Reinier van Houdt](#) is possibly my favorite pianist in the world today, and definitely one of my favorite musicians. his incredible ability to disappear into the material allows him to somehow simultaneously be an ideal Pizaro interpreter ('the earth and the sky') and also a crucial current member of Current 93.

Reinier says "I've made the piece from what I recorded, played, played back, read and heard in my surroundings during a day in the quarantine."

very proud to present 'drift nowhere past (22 march 2020)'.

lossless DL link: <https://we.tl/t-l6YNrx4iOE>

PayPal to houdt.r.van@12move.nl

March 26: more atmosphere, possibly the best track from possibly the best band ever. crank it up!!!
[“Halleluwah” by Can] <https://www.youtube.com/watch?v=2dZbAFmnRVA>

March 27: before we start week two of 'quarantine', I wanted to officially dedicate this entire fest to Sean Baxter, who left us last week far too young. there are at least 50 people reading this who are much more qualified to talk about Sean and I encourage them to do so below, at length hopefully. [Solo Drum Performance at SoundOut 2014 by Sean Baxter] <https://www.youtube.com/watch?v=ZmT40DsTR2k>

Sean gave generation after generation of Australian musicians permission to be fucked and weird, and intellectual and sincere. He saw the connection between forces that are usually socially disoriented, and he gave love love love love love to honesty of expression. When you were being pretentious he recognised the insecurity behind it, and would never talk down to you. And when there was magic in the music he celebrated it. He celebrated it always, for the 20 or more years I was lucky to know this beautiful man, he celebrated the conflicted, radiant, brave and catalytic. He looked out for brutal fucking beauty - and made a lot of it too. -Clayton Thomas

Sean was absolutely one of a kind. He taught us all so much. I think one of the main things I'll take from him going forward was the way he was able to question and critique everything in a way that was genuine and generous. He could peer right into the heart of something, but never did so cynically, aggressively, or destructively - it came from a place of curiosity and compassion. Any situation was something that could be learned from; every bit of music had something awesome to be appreciated; every person had an idea worth discussing... The list could go on endlessly...

He was a role model for a whole generation (or two or three) of Melbourne musicians. He encapsulated one of the main reasons why the Melbourne (and Australian) music scene is so open: styles, genres, processes, techniques mix so fluidly (and all treated 'at eye level' - no pre-set hierarchies). Everything is up for grabs.

And he gave the most amazing spoken introductions at MIUC that would make you think, make you laugh, and make you receptive - I hope someone will at some time publish a compilation of just those alone. - Samuel Ekkehardt Dunscombe

The most supportive amazing enabler and animator. Can't imagine going back to Melbourne and him not being there. -Nathan Gray

This video, this performance, these comments are my introduction to Sean Baxter. (I live & play in Texas these days (i am not the NZ electropercussionist w the same name!)). Glad I got to see this & listen & hear some about him, I feel a real kinship with his approach to drums, and life. Thanks. -John Alan Kennedy

Sean was so generous. He loved the work. I'm still so devastated by it. He was just the loveliest. -Maria Chavez

Sean was a legend... him and Annalee Koernig did so much for me over the years... this is how I remember him, telling the establishment to go fuck themselves...[Science of Music TV Interview with Sean Baxter] <https://www.youtube.com/watch?v=vIXDh7zHzRo> -Kristi Monfries

3/27/20, 19th piece: Jon Dale, "Theatre"

Many people are familiar with Melbourne's [Jon Dale](#) due to the indelible mark he has made (and continues to make) upon the world of music criticism. His credits are too long to even begin listing. Fewer people are aware of his work as a recording artist. His ten-year hiatus definitely plays a role here and it wasn't until the release of 'Theatre' on his own Tristes Tropiques label in 2019 that this hiatus finally ended. Jon's contribution to the AMPLIFY: quarantine festival is a direct follow to 'Theatre' to the extent that it shares the exact same title and cover art. Don't be fooled. This is definitely a new release and will certainly appeal to those who appreciated what the first instalment had to offer. -Matthew Revert

lossless DL link: <https://we.tl/t-hHhGBmXrD5>

Jon asks:

"if you are able, please contribute to health services for marginalised and vulnerable communities in your area

if you are able, please contribute to the appropriate food bank/s in your area

please agitate for genuinely inclusive public health strategies

please care for those around you

every day"

3/27/20, 20th piece: Leo Okagawa, "Turntable Music (for those who can't go out)"

Tokyo's [Leo Okagawa](#) has burst onto the international scene over the past few years, with releases on [Glistening Examples](#), Hitorri/Meenna and Unfathomless. his most recent release, Ulysses, came out just one week ago today and is linked in the comments below. his work is consistently strong and diverse and fascinating and I encourage everyone to explore it more thoroughly.

very happy to present "Turntable Music (for those who can't go out)".

lossless DL link: <https://we.tl/t-ExUHTsb0Tn>

PayPal, okgwleo@gmail.com

March 27: more atmosphere:

unlike seemingly everyone else, I was not feeling the new Bob Dylan epic, I'll try again sometime.

in the meantime, here is one of my favorite few songs ever of his. ["Stuck Inside of Mobile with the Memphis Blues Again" by Bob Dylan] https://www.youtube.com/watch?v=3kh6K_-a0c4

3/28/20, 21st piece: radio cegeste, "whether they have foundered, whether they have anchored"

day 9 of 'quarantine' brings us the special treat of some early morning (EST) ethereal transmissions from [radio cegeste](#) ([Sally Ann McIntyre](#)), titled 'whether they have foundered, whether they have anchored'.

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100% re-transmitted and re-recorded between midnight and 4am after a week in self-isolation, at home in kensington, melbourne, australia 28.03.2020

media: room-sized / micro radio transmission/reception to multiple small FM receivers, crank music box with early 20th century notation of new zealand bird the tūī / Prosthemadera novaeseelandiae recorded in aotearoa new zealand and steel string zither, recorded in an air b+b room in ravenna, italy.

'an attempt to gild circles of memory from the recorded fragments of lost worlds. dedicated to the tūī in the tree outside the window of the English Department at Otago University in 2015. its circular rondos might have drowned out tutorial discussions, but it never did learn to quote Beckett.'

lossless DL link: <https://we.tl/t-2RVdQekkUo>

paypal: staticmansion@gmail.com

March 28: more atmosphere, music for the hopeful eventual revolution. [The Payback by James Brown] <https://www.youtube.com/watch?v=D7ks03zsg1o>

March 28: more atmosphere, here's something for 'Piano Day' from the late master James Booker. [Resurrection of the Bayou Maharajah by James Booker] <https://www.youtube.com/playlist?list=PL6A2DF5D02CAD3CF8>

3/28/20, 22nd piece: Alan Jones, “Nidoto nai yoni”

I have known [Alan Jones](#) since we posted together on the same deeply flawed discussion board in the nineties, and his gradual journey into the world of experimental sound has been an incredible one to follow. his many years of work underwater influenced his perspective deeply and in recent years, he has immersed himself more and more into both sound engineering/mastering (he is available to work on your project, send him a message) and into creating his own work, increasingly developing his own sonic identity. he also has run a prolific and fascinating label since 2016, 'Marginal Frequency', well worth investigating. very happy that he is part of our 'quarantine'. proud to present 'Nidoto nai yoni'.

sources recorded 3.26.2020

re-recorded and manipulated live 3.27.2020

"Bainbridge Island was the locale for the first of the reprehensible roundups of Japanese-Americans to be interned during the FDR administration's xenophobic response to entering the war. If your family was called to depart, it was a mere six days from being identified to relocation to Southern California. The six days are condensed to a little over 30 minutes in this piece. The most dreadful, rapid enactment of forced isolation for these women, men, and children; something to softly ponder as we quarantine ourselves, in most cases through our own will."

lossless DL link: <https://we.tl/t-E6VgmZ4Ccz>
in lieu of donating to AI, please consider donating to:

<http://bijaema.org/support-the-memorial>
<https://www.splcenter.org/support-us>
https://en.wikipedia.org/.../Bainbridge_Island_Japanese...

March 28: more atmosphere, I was sure this song was going to singlehandedly spark the revolution when it came out in 2011, blasting from every car until shit changed.

(narrator: it did not) ["Burn" by Killer Mike] <https://www.youtube.com/watch?v=wr4v7sA6Wto>

March 28: more atmosphere, words to live by. ["Be Thankful For What You Got" by William de Vaughn] <https://www.youtube.com/watch?v=KDTXljIqxRE>

3/29/20, 23rd piece: Judith Hamann, “days collapse days collapse night”

Melbourne's [Judith Hamann](#) is a fantastic cellist/composer who found herself in a residency on an island in Finland as the world retreated into itself these past few weeks. here are her words:

My 'quarantine' feels like many things collapsed on top of each other: collective and individual grief crashing into each other, various contractions and dilations of time on itself, the opaqueness of the future mixed up with the vague sense of paralysis of the present.

I haven't been able to do much of what I perhaps *should* have been doing this last two weeks, instead I might find myself going for long windy walks, or spending the afternoon humming and modulating feedback with a washing basket (spoiler alert), or finding just practicing scales on cello incredibly comforting, or reading an unauthorised biography of Black Sabbath I found in the laundry room etc. I am trying to remember grief is weird and that all of this is ok.

One thing I have managed as a nearly daily exercise is doing and recording small sensorimotor drawings which are part of a larger project of accumulation. That all feels a little 'but to what end?' now, but I am still doing them. It's nice to have something tactile to do which doesn't have to be 'good,' or seen, or finished, it just has to be, a tiny demand of 10 or so minutes of labour and listening. This piece feels something akin to that perhaps.

Here is a drawing on a windy day, and some feedback, humming, and cello on a still one: day collapsed into day.

=====

very proud to present "days collapse days collapse night".

lossless DL link: <https://we.tl/t-LAiGMuh4Yt>
PayPal to judithhamann@live.com.au

March 29: more atmosphere, the closing track to an incredible album from start to finish ('Fresh') as well as the track that runs over the closing credits of the classic film 'Heathers'. [“Que Sera, Sera (Whatever Will Be, Will Be)” by Sly and the Family Stone] <https://www.youtube.com/watch?v=xGkWuZxuP-4>

3/29/20, 24th piece: Seth Cooke, “Overton”

where can I start with Bristol's [Seth Cooke](#)? family man, community organizer, cranky, sarcastic, hilarious, as knowledgeable about anime and the Wu-Tang and Twin Peaks as he is about experimental music. here is his official bio:

"Seth Cooke is a sound recordist, drummer and process performer based in Bristol, UK. His location-based work explores aberrant mapping and perturbed environments. His solo performances involve feedback and resonance. As a percussionist he plays traps and waste disposal sink. He sometimes enjoys the flexibility of improvisation, open composition and field recording."

Seth says about this piece:

“The larger the variety of actions available to a control system, the larger the variety of perturbations it is able to compensate.” - W. Ross Ashby

=====

very happy to present 'Overton'.

ambisinistrous stereophony; crap tracking; disrupted equilibria

Fishponds Road, Bristol
23rd-29th March 2020

lossless DL link: <https://we.tl/t-zlqEoJJp8>
PayPal, seth_cooke@hotmail.com

3/29/20, 25th piece: Richard Kamerman, “Midway through this recording, my dad called to make sure i knew the NY Philharmonic had cancelled their performance of Mahler’s “Resurrection” symphony that we had a pair of tickets to attend a few weeks from now”

NYC's [Richard Kamerman](#) has been one of my favorite musicians to follow over the past decade or so here, it's possible I have seen him live more than any other musician in recent years. here we have his first solo recording for release since 2016, recorded earlier today. here are his words:

"i had all these big ideas for a real home-quarantine set, all about the domestic sounds of my apartment while weird blocks of noise played out of a pair of headphones. maybe louder if i "accidentally" unplugged them mid-recording, when i fell over a pile of file boxes, or something. it was gonna be cute and conceptual, maybe i would have pulled out other acoustic sound making devices to play along. but i couldn't get even the playback part right. and in my frustration, i recorded this improvisation to comfort myself, and suddenly realized it is in fact my AMPLIFY set.

the track would probably benefit from mastering, cuz it's so dense that even though my mixer is maxed out almost all the time it doesn't feel as loud as it is. but i don't know how to do that both well and quickly (pick one) and given this is something i obviously struggle with in live settings, it feels even more appropriate to present in this form for the sake of the online festival. so, enjoy, and play it loud, or at least in headphones.

(also, the title is factual, i'm not inventing this. but there was too much feedback inside the system at the time for the mics to pick any of it up. it's a bummer, both the concert cancellation and the fact that my side of our conversation wasn't captured on the proverbial "tape".)"

=====

very happy to present the succinctly titled "Midway through this recording, my dad called to make sure i knew the NY Philharmonic had cancelled their performance of Mahler's "Resurrection" symphony that we had a pair of tickets to attend a few weeks from now".

recorded 3/29/20

microphones, speakers, feedback circuits, miscellaneous junk

lossless DL link: <https://we.tl/t-leR8WVDFK>

PayPal to rffcorp@yahoo.com

March 30: more atmosphere, of course I had to include this: ["Life During Wartime" by Talking Heads]
https://www.youtube.com/watch?v=xTGxg6ico_8

3/30/20, 26th piece: Vanessa Rossetto, "perhaps at some time you have acted in a play, even if it was when you were a child"

it's pretty obvious that I'm a huge fan of NY's [Vanessa Rossetto](#), who has had three duo Ersts since 2015 and is working on two more. I was the first one besides her to sell her initial self-released CD-Rs on Music Appreciation, and I have championed her work ever since. she has been in two AMPLIFYs previously, in 2011 (duo w/ Graham Lambkin) and 2015 (duo w/ Anne Guthrie). her most impressive work though has come with her solo records, classic after classic, including the essential Kye trilogy of Mineral Orange/Exotic Exit/Whole Stories, and of course her incredible two duo Erst CDs with constant collaborator [Matthew Revert](#) (who designed the image below).

so this is a big deal, one of the longest tracks yet (55:09) in Vanessa's career as well as one of the fastest she has ever created. Vanessa nudged me into the idea for 'quarantine' a few weeks ago and has been doing a bit of the curating along with Matt, but she is a sound artist first and foremost, and I cannot wait to hear this along with you guys.

really happy to present Vanessa Rossetto's "perhaps at some time you have acted in a play, even if it was when you were a child".

created March 13-March 29 2020

headphone listening recommended but not required

lossless DL link: <https://we.tl/t-u1myGkyMAt>

PayPal vanessa@musicappreciationrecs.com

venmo [@vanessarossetto](https://www.venmo.com/vanessarossetto)

March 30: more atmosphere, the first three Stooges records are all essential, but I have always loved this outlier track from their debut. ["We Will Fall" by The Stooges]

<https://www.youtube.com/watch?v=LQG3lETHt4>

3/31/20, 27th piece: Daniel Jones, "Sickness surrounded by avenues of silence"

England's Daniel [Jones](#) is a fascinating figure in contemporary electroacoustic music, releasing very little work but some really great stuff. I'd specifically recommend his 2010 3" on Cathnor, 'When on and off collide'. I have known Dan for a long time, and am really happy to present his first new recordings in two years.

assembled on March 29, here is 'Sickness surrounded by avenues of silence'.

lossless DL link: <https://we.tl/t-o7UHv0TyPg>

Paypal is danieljjones1982@gmail.com

3/31/20, 28th piece: Andrea Pensado, "29|||2020"

Andrea Pensado's recordings are sonically visceral and intense and possess a keen emotional edge. Originally from Argentina, Andrea now lives in Massachusetts where she teaches music and blows people away with her live performances, which I have heard are spectacular. I hope one day to be lucky enough to witness one. Until then, we are happy to present 29III2020, recorded this past weekend especially for you. -Vanessa Rossetto

lossless DL link: <https://we.tl/t-7uMrkjRRsD>

Venmo: Andrea-Pensado

March 31: more atmosphere, thinking about [Cor Fuhler](#) and remembering his crucial role in this incredible recording from 2001 of pianist John Tilbury and an electronic orchestra, with Cor inside the end of John's piano making his (musical) job even more difficult.

one of the releases I'm most proud of helping bring into reality in the 20 years of Erstwhile, I have set the whole thing to free streaming for now. [The Hands of Caravaggio, by MIMEO/John Tilbury]

<https://erstwhilerecords.bandcamp.com/album/the-hands-of-caravaggio>

March 31: more atmosphere, here is a quartet set Cor posted from the 2004 AMPLIFY in Cologne (the one I co-curated with Keith Rowe), the rotating duos nights. this one paired the Flirts with Pita/Fennesz. what a few weeks that was... [Live set from AMPLIFY 2004 by Fennesz/Rehberg/Fuhler/Prins]

<https://soundcloud.com/corfuhrer/fp-fr>

4/1/20, 29th piece: Fergus Kelly, "A Salt-Set Seal (for Carole Chant)"

really chuffed to welcome Dublin's [Fergus Kelly](#) to 'quarantine'. Fergus has been creating sound art for decades, in both performance and installation contexts. his work is consistently well executed and very much worth investigating via the link below to his own Room Temperature imprint. his piece is dedicated

to Carole Chant, a big presence in the London scene, who died recently from a covid-19 related illness. here are the words of her son [Tom](#):

"She was 83 and was a member of the Scratch Orchestra; an artist; a much loved art teacher for 30 years; a very fine banjo player (although she hated to admit it) playing Bluegrass, English and Irish folk music, and lots of free improvised music; A radio presenter with a weekly programme on Resonance FM, where she entertained and was entertained by all her favourite people from the worlds of experimental, improvised and folk music, and where she played her field recordings of trips she took to India, Mexico and Egypt, armed with a zoom and all she'd learnt on various courses with Chris Watson."

honored to present 'A Salt-Set Seal (for Carole Chant)'.

"This piece was composed with edits of improvisations with found metals which are combined with field recordings made in Iceland, where I first met Carole in 2013 on a field recording trip with Chris Watson and Jez Riley French. These recordings were made in various spots around Snæfellsnes in North West Iceland. I've also used a recording of water underneath a jetty in the Antibes in 2015, as Carole used it in one of her Sounding Out radio shows for Resonance FM. The piece also uses recordings made from the back of Carole's house, where I stayed on recent London visits, as well as from around her neighborhood in Battersea."-Fergus Kelly 30.03.20

lossless DL link: <https://we.tl/t-29g9i7tbQv>
paypal, fergus@roomtemperature.org

4/1/20, 30th piece: Sigtryggur Berg Sigmarsson, "in the 90s people made music like this and released it on CD"

I first learned of Icelandic wild man [Sigtryggur Berg Sigmarsson](#) in the nineties with his work in the great trio Stilluppsteypa, and in 2000 I helped set up a NYC show for their double trio project with TV Pow at Tonic, a very fun night. later I saw him play solo in the Rhiz in Vienna, turning the small room into his own joyous playground.

happy to present Siggy's "in the 90s people made music like this and released it on CD", an 'early morning quarantine loop jam' recorded earlier today.

lossless DL link: <https://we.tl/t-pyVE4yOERo>
paypal: stilluppsteypa@gmail.com

4/2/20, 31st piece: Theresa Smith, "I Am Sitting In A Room"

I think I first met NYC's [Theresa Smith](#) in 2005, when she travelled up from Florida to attend the second ErstQuake fest. she moved here not too long after and has since forged a career as both a musician (Bleak Race, De Trop, York Factory Complaint) and a writer (<https://wp.nyu.edu/theresasmith/>). she is extremely smart and funny and a pleasure to hang out with (read the interview linked below), and I am super curious what she has come up with for us.

very happy to present the uniquely titled "I Am Sitting In A Room", recorded March 22-26.

lossless DL link: <https://we.tl/t-gWIMjUDOPS>
PayPal/Venmo: townhallstranger@gmail.com

4/2/20, 32nd piece: Michael Rosenstein, "Outer Cape Sojourn"

I first met [Michael Rosenstein](#) (Medford, MA) in 1996, when we were both attending the Victoriaville festival in Canada. I think he was initially put off by my strongly opinionated/obnoxious demeanor but

soon we became very good friends and Michael has been extremely supportive of both Erstwhile and related live activities over the years.

Michael has a pretty unique background, he was a critic/non-musician for 20+ years before deciding he was frustrated with the patterns he had fallen into as a listener and beginning weekly lessons with the great Vic Rawlings. initially he did not intend to ever perform live, but the scene he had been so supportive of for so many years was so supportive of him in return that he was lured out into playing and he has been a fixture of the Boston scene ever since.

very happy to present "Outer Cape Sojourn".

lossless DL link: <https://we.tl/t-RV4Ob2Dcy6>

In lieu of donating to Michael, please consider donating to Non-Event to support the presentation of New England musicians, PayPal to info@nonevent.org.

April 2: that brings our second week of 'quarantine' to a close, thanks to all the musicians for participating and all the listeners for their enthusiasm and (hopefully) financial support.

back in the AM (EST), we're just getting started... ["You Ain't Goin' Nowhere" by Bob Dylan]

<https://www.youtube.com/watch?v=DQK6nBnZHLE>

4/3/20, 33rd piece: Greg Kelley, "Splinters, rattle"

very happy to welcome Seattle's [Greg Kelley](#) to 'quarantine'. Greg has been one of my very favorite musicians since the early days of Erst, releasing duos with Jason Lescalleet (Forlorn Green) and Olivia Block (Resolution) and performing in quite a few live shows which I organized. I still vividly remember (sorry Greg) the first ErstQuake when he had food poisoning but began the duo set blowing his head off (and was awesome), walked off midway to purge, and then came right back to blowing his head off (and was awesome), a true professional.

Greg is a consistently fantastic collaborator but his solo releases form a remarkable body of work, all incredibly strong and quite different, which is why I am especially excited to hear this piece. thrilled to present 'Splinters, rattle', recorded March 28-29.

lossless DL link: <https://we.tl/t-XzqXuRqOan>

PayPal to greyelkgel@yahoo.com

April 3: RIP Bill Withers. ["Use Me Up" (Long Version)] by UGK]

<https://www.youtube.com/watch?v=xxu2Kkxhcw>

4/3/20, 34th piece: id m theft able, "I'll tell ya, you will be absolutely amazed at how many people wait until the l-"

next up is Maine's id m theft able, one of the most consistently entertaining people I'm aware of on FB. I don't think I can/should add much myself here as sadly we have yet to meet in person, but here is his bio: "Known for his insubordinate and virtuosic improvisational approach to electroacoustic music, [Id M Theft Able](#)'s performances consist of stream-of-consciousness vocal technique, performative manipulations and gestures with collected objects, as well as the use of an amplified wire and wood sculpture that amasses echoes, shrieks, crashes, and creaks -- assembling all manner of media sources."

very happy to present "I'll tell ya, you will be absolutely amazed at how many people wait until the l-".

lossless DL link: <https://we.tl/t-ovQC4Z0rRs>

paypal is yngxga@gmail.com

April 3: more atmosphere, singing along with this always cheers me up. ["Up On Cripple Creek" by The Band] <https://www.youtube.com/watch?v=EisXJSsULGM>

4/4/20, 35th piece: English, "Democracy"

OK, this is a big one, the first collaboration of 'quarantine' as detailed in the previous post and the primary musical reason I started this entire fest three weeks ago...

the duo of [Bonnie Jones](#) and Joe Foster began collaborating as English in 2004, in the wake of the first wave of releases by artists like Sachiko M and Toshi Nakamura and Ami Yoshida. they were impacted by these great Tokyo musicians but had their own sounds/approaches which was even more evident when they did trios with Sachiko and Toshi a couple years later. English had two duo releases and the one Erst trio with Toshi (One Day). but real life got in the way, the long distance Seoul/Baltimore duo was hard to maintain and they shockingly have not played together since 2007.

until 2020, that is, because in April Joe was coming to Philly and they had a duo show scheduled and there was much rejoicing. the cancellation of that for obvious reasons along with nudging by Vanessa and a few others prompted me to start 'quarantine' three weeks ago. at first Joe was going to do a solo piece like everyone else, but the more we talked about it, the more we thought it would be cool to do a blind overdub English set if Bonnie was into it. both Bonnie and Joe would record for a certain length and then the generous [Taku Unami](#) would do a hands off blind overdub, only stepping in if there were volume issues, like a live sound guy (like a live sound guy should be, anyway). then we decided that as long as we were trying that approach, the length should be 47:59, identical in homage to the incredible Soba to Bara which also is two solos made for a blindly overdubbed duo.

so here is English-Democracy, 47:59 of overdubbed/intertwined solo recordings from a long-separated duo who knew each other's sound/approach so well, but that was a while ago. no one has heard this yet except Taku, not the musicians or me so we will all get to learn together where this falls on the scale of masterpiece to disaster. it's exciting, isn't it?

I could not be more thrilled to present Democracy, recorded in March in Baltimore/Seoul, overdubbed in Tokyo and uploaded from Jersey City.

lossless DL link: <https://we.tl/t-NM1LTOBhMq>

PayPal links: bonniejones@gmail.com, josephpmfoster@gmail.com

April 4: more atmosphere, my favorite Sonic Youth song. ["The Diamond Sea" by Sonic Youth] <https://www.youtube.com/watch?v=7kmTXu-peg8>

April 4: more atmosphere, Jamaican disco version of the Timmy Thomas original I linked here earlier. ["Why Can't We Live Together" by Tinga Stewart] <https://www.youtube.com/watch?v=TAJZoSIN3vY>

April 4: more atmosphere, Tennessee leading into Kentucky. ["16 Tons" by Tennessee Ernie Ford] <https://www.youtube.com/watch?v=RRh0QiXyZSk>

4/5/20, 36th piece: David Grubbs, "The Snake on Its Tail / The Furthest Farthest"

I first met Brooklyn's [David Grubbs](#) at Victo in 1997, seeing him in a beautiful Gastr Del Sol set in the afternoon and then road-tripping to Montreal and back mid-fest to catch an extra Keiji Haino set (worth it).

David has been on the musical radar of pretty much everyone reading this for decades now, co-founding Squirrel Bait in his teens and carving out a major presence in Louisville and then Chicago and now Brooklyn. his musical resume is well known and much too long to properly recount here, but in addition to all of that, he also has run the Blue Chopsticks imprint since 1999 (same year as Erst started!) and just published his third book, 'The Voice In The Headphones', all available via [Duke University Press](#). there is more (hugely supportive to so many others in many ways), but I will leave it at that...

very happy to present 'The Snake on Its Tail / The Furthest Farthest', recorded April 3 in Brooklyn.

lossless DL link: <https://we.tl/t-A5xsafO14R>

David asks that you "Dig a bit deeper for other artists in this series."

4/5/20, 37th piece(s): Jason Lescalleet, "Not Going Anywhere"

Maine's [Jason Lescalleet](#) has been among my very favorite musicians since starting Erstwhile. we first worked together in 2001 (Forlorn Green) and have done six more Ersts since then, three w/ Graham Lambkin, two w/ Kevin Drumm, and the epic, amazing, go listen to it ASAP if you haven't before Songs About Nothing. also I have seen him live 31 times in different cities and contexts, which Jason believes is the most anyone has seen him perform.

so, yeah, I'm a fan. Jason has also been an AMPLIFY mainstay, appearing in three of the previous nine as well as all three ErstQuakes and some other shows I organized, and so I'm especially thrilled to have him on board for 'quarantine'. I will get to the music in a bit, but I wanted to give a special shoutout to his Glistening Examples imprint, where he releases a lot of his own work as well as that of some established artists, but also many many lesser known artists, who are always worth investigating. I believe that to this point there have been more GE artists in this fest than Erst artists, so if you are wondering where some of these names came from, maybe you need to dip into the GE catalog more deeply (link below).

enough words, let's get to the music, really happy to present "Not Going Anywhere".

two tracks, A side/B side, recorded/mixed April 1 and 3, mixed/mastered on April 4.

lossless DL link: <https://we.tl/t-OeucMCKE9U>

PayPal to glistening.examples@gmail.com

April 5: more atmosphere, for obvious reasons. ["Welcome to the Ghetto (Spice 1)" by DJ Screw]
<https://www.youtube.com/watch?v=QwORIk9r8iw>

April 5: more atmosphere, again obvious reasons. ["Inner City Blues Make Me Wanna Holler" by Marvin Gaye]
<https://www.youtube.com/watch?v=5qk1wBynjH4>

4/6/20, 38th piece: Ivan Palacký, "Sanctuary"

Brno's [Ivan Palacký](#) has been quietly working on his own and with higher profile musicians for decades, the most visible example 2012's superb 'Messier Objects', a quartet CD with Klaus Filip, Andrea Neumann and Toshi Nakamura. Ivan also played a duo with Neumann in the 2005 AMPLIFY in Prague, on a night curated by [Pavel Klusák](#). his day job is architect where he "is interested in architecture without 'building', sociological methods in designing morphogenetic maps in digital architecture." since 2005, his instrument/s of choice have been amplified knitting machines, as pictured below. Ivan's words:

"I have lived in this flat for four years. And it's extremely quiet. I have some recordings of its empty space, but for a long time I wanted to explore the flat with the electromagnetic sensor to record all the 'hidden' sounds of everyday electronic devices.

I did so on the first day of the quarantine period. Now, after three weeks, I pulled out three of my knitting machines from my collection and started to improvise with the electromagnetic recordings."

excited to present 'Sanctuary', recorded April 2.

lossless DL link: <https://we.tl/t-PrQMO6V18u>

PayPal to palackyivan@gmail.com

4/6/20, 39th piece: Mark Harwood, "Covid 5"

London's [Mark Harwood](#) has been championing odd sounds for almost a quarter century now. he opened the fantastic Synaesthesia record store in Melbourne in 1997 and ran it for a decade, then moved to London and began his remarkable [Penultimate Press](#) imprint soon after. in recent years he has been releasing his own work also, most recently a 50+ minute radio show based on his lengthy trip to chaotic/revolutionary Chile in October 2019 (linked below).

Mark has been keeping audio diaries under quarantine, since March 19, and this piece has been constructed from pieces of those.

very happy to present 'Covid 5', recorded March 19-April 4.

lossless DL link: <https://we.tl/t-Zeq6NdqE6B>

PayPal to mark@penultimatepress.com

April 6: more atmosphere, one of the greatest 'rock' songs of all time. ["Heart of Darkness" by Pere Ubu] <https://www.youtube.com/watch?v=dvcsO6cYLus>

April 6: more atmosphere, this is the record that got me to start ErstPop in 2007, the first record from Berlin's The Magic I.D quartet. [Till My Breath Gives Out by The Magic I.D.]

<https://erstwhilerecords.bandcamp.com/album/till-my-breath-gives-out-2>

4/7/20, 40th piece: Alec Livaditis, "Please"

Philadelphia resident [Alec Livaditis](#) is a relative newcomer to the experimental scene, with a Kye LP (Clear and Cloud) in 2015, and a few short solo releases since (one linked below). his primary instrument is cello, and here he additionally lists "cork, metals, transducer, wonky oscillators".

very happy to present 'Please', recorded April 3-4.

lossless DL link: <https://we.tl/t-Y0JsQjMK9S>

PayPal to aleclivaditis@gmail.com

4/7/20, 41st piece: Lucio Capece, "Rauma Is Zeit"

I first met Lucio Capece briefly back in the nineties when he lived in NYC and our mutual friend Dean Roberts introduced us, but it wasn't until later that I really began to appreciate his incredible body of investigative sound work. he made his Erstwhile debut in 2018 with the fantastic My Trust In You (duo w/Marc Baron). I don't think I can improve on the words in his bio:

"Lucio Capece is an Argentinian-born musician based in Berlin since 2004. His installations include the use of noises and pitched sounds, with the intention of drawing attention to surrounding space and the perceptual experience.

During his younger years in Buenos Aires, Capece was classically trained in guitar and jazz, later coming to favour reed instruments. His unconventional solo performance tools now include helium balloons, pendulums, synthesizers/noise-generators, and Ultra-Violet Lights. As proclaimed in his interviews, Capece conceptualizes sound as “a living creature”, and his work tends to dig into the stages of its vibrational production, to spatial travel, and to perception."

Lucio's instrumentation list is always impressive, for this piece it is "outside room filtered recording (cardboard tube), inside room filtered recording (ring modulator), analog synthesizer, filter, delay, bass clarinet".

very happy to present "Raum als Zeit", recorded on April 4.

lossless DL link: <https://we.tl/t-8bsjVAJrGD>

PayPal to hipereter@yahoo.com

April 7: more atmosphere, because we should all want our funk uncut. [“P-Funk (Wants to Get Funked Up)” by Parliament] https://www.youtube.com/watch?v=ZyJzylk8d_M

4/8/20, 42nd piece: Mike Bullock, “Waking version of the hidden room dream (for nodding off)”

for as long as I've been aware that there was an experimental/improv scene in Boston, [Mike Bullock](#) has been a crucial underlying part of it, even if he has lived elsewhere at times. he was part of the all-star octet BSC and many related Boston scene projects/combos, as well as a wide range of other partners and projects and aesthetics over the last two decades. again his bio says it much better than I can, although this is a bit old so there is I'm sure more even since then, like [Leif Elggren](#):

"Michael T. Bullock is a composer, improviser, video artist, illustrator and writer living in MA, USA. His modes of work include electroacoustic composition, improvisation, drawing, and video. Bullock performs across the US and in Europe, collaborating with a huge range of artists, including Pauline Oliveros, Christian Wolff, Steve Roden, Bhoj Rainey and [Greg Kelley](#) of nmperrign, [Mazen Kerbaj](#) and Theodore Bikel." not much to say to that last one except 'did he ask you to biddy biddy bum with him all day long?'

very much looking forward to Mike's 'Waking version of the hidden room dream (for nodding off)', recorded and composed 3-4 April in Florence, MA.

lossless DL link: <https://we.tl/t-EKXAGghPA6>

PayPal to michaeltbullock@gmail.com

4/8/20, 43rd piece/s: Manja Ristic, “Out Of Thin Air”

Belgrade's [Manja Ristic](#) is a relatively new name to me, but over the last few years, she has built up quite an impressive body of work and begun to build an international following. her bio says:

"As a classical solo & chamber musician as well as a composer and improvisational musician, Manja has performed across Europe and in the US. In her recent work, Manja is working in the field of instrumental electro-acoustics, soundscape composition, field recording & interdisciplinary sound related research. She is the founder of the Association of Multimedia Artists 'Auropolis' (since 2004), that via her guidance has developed many cultural events, international projects and educational modules, in the fields of contemporary scene arts and multimedia arts. She works and lives between the island of Korčula (Croatia) and Belgrade (Serbia)."

for 'quarantine', Manja has put together a suite of six tracks over the past week and she has included extensive notes, posted below and on the Bandcamp page. I am very eager to dive in myself, so without further delay...

really happy to present 'Out Of Thin Air', composed/performed from April 1-7.

Out of Thin Air / Monography of abandoned fields & improvs

ISOLATION 1 – Lament for Živan

ISOLATION 2 – For our forebears were strong and fearless

ISOLATION 3 – Memories of the world soaked in noise, Ljubljana January 2020

ISOLATION 4 – The hero who couldn't take it anymore

ISOLATION 5 – Between making dinner and giving the child a bath

ISOLATION 6 – Nocturno for toilet ventilation, refrigerator, broken radio & homemade rainstick

composed/performed from April 1-7

Alright, here is a little collection put together these days, thank you, Jon, for waving my way!

Luckily my obsessive field recording practice made me rich in supplies. But many of these never become tracks, because of meaningless expectations, like everything else in our linear patternization of life sounds also need to be perfectly aligned, well, not anymore. So I pulled out a pile of waves I was previously marking “not too good”. Since we are learning our universal lesson on Buddhism now, that life simply has to have the same value for everyone, I am revising my creative ethics and promise never to abandon a single sound ever again.

First track – dedicated to my uncle Živan Filipi, influential Croatian intellectual, theoretician, a scientific and literary translator who left a huge legacy behind him. I saw him last October, he lives out of Korčula town in a little bay called Three sands. We had lunch, then I went out to put my recorder on the small pier right in front of his window. The sea was quiet, with no wind whatsoever. I went a bit further away to look around, when the huge wave came, probable from a long-gone speed boat passing through the canal. My recorder graciously sank. My uncle died on March 13th. He was my great inspiration.

Second track – I know a lot of eyes will roll on my choice of re-documenting Dolores Ibarruri. I am a grandchild of anti-fa fighters, that is deeply engraved in my bones. None of them was part of the communist elite nor politically involved in The Party. They were common people who liberated Europe, then together with their comrades, they built Yugoslavia from scratch, with their own hands. In the madness of pandemic, I often find comfort in their strength. Some nights ago I was surfing on the web and I found the footage of Dolores giving a speech at the rally in Paris, the year is 1971. Her voice knocked me down. Isidora Dolores Ibárruri Gómez known as "La Pasionaria" was a Spanish Republican fighter of the Spanish Civil War and a communist politician of Basque origin, known for her famous slogan ¡No Pasarán!. Find her biography, her struggle is to remind us what fighting fascism and building democracy really mean.

Third track – the silence of the lockdown was very unpleasant at the beginning, but slowly I train my nerves to align with this “new sonic reality” and the "other" density of space. I am used to investigating sonic details, I love vivisecting dense textures that surround us, well, all that went to Gonesville now. Still, I have my sonic memories, so let me remind you how noisy January was, in case you forgot. These are the fields made in Ljubljana.

Fourth track – this one goes to one of my first strong memories as a child. At the last stage of composing

this track, I decided to add the poem I wrote in dedication to Yugoslav poet and freedom fighter Branko Ćopić. After WWII he became one of the most influential literary icons and left big opus behind him. Unfortunately, he lost the battle with depression and decided to take his own life at the age of 69. The voice sounding the poem belongs to a British actor and a theatre director, my dear friend Paul Leonard Murrey.

Fifth track – I am at my core a classical violinist. For the last 15+ years I'm deeply into experimental and improvisational music, so occasions when I play tonal melodies are pretty rare. Perhaps this is the time when that wheel will turn in some other direction.

Sixth track – This was made yesterday! To be honest I recorded the places I lived or visited quite often, would be strange to claim that these are exclusively the sounds of a lockdown, I am a musician, spent most of my life in a “lockdown”, I am also a mother of a wonderful boy with ASD, so there’s another little occasional “lockdown”. Stay well and be calm folks, adapt your life, we need to push this through all together and for all the people, no one gets left behind!

Love from Belgrade. April 8th, 2020.
-Manja Ristic

lossless DL link: <https://we.tl/t-CT55Ouh29N>
PayPal to ellkorcula@gmail.com

April 8: more atmosphere, kind of amazed it's been three weeks and no Bob Marley yet. let's fix that...
[“No More Trouble (Unreleased Jamaican Version)” by Bob Marley and the Wailers]
<https://www.youtube.com/watch?v=js-imGc-nMw>

April 8: more atmosphere, same great track but this time live and prefaced by the prescient words of Haile Selassie [“War/No More Trouble (Live)” by Bob Marley and the Wailers]
https://www.youtube.com/watch?v=DGGRUcc_5W4

4/9/20, 44th piece: Michael Foster, “Sense Of Touch”

Brooklyn's [Michael Foster](#) is one of my favorite current NYC-based musicians, he seems to always be trying to push forward within whatever aesthetic a project necessitates. my tastes of course run to his collaborations with [Richard Kamerman](#), [Asha Sheshadri](#), and [Tyler Keen](#), but also he is a constant ball of energy as a musician and organizer in a wide range of areas, as his bio elaborates on:

"Michael Foster is a saxophonist and multi-instrumentalist working in the fields of free improvisation, noise, free jazz, graphic & video notation, performance art, and other forms of weird music. Foster utilizes extensive instrumental preparations, augmenting his saxophone with amplification, objects, balloons, drum heads, vibrators, tapes, and samples as a method of subverting and queering the instrument's history and traditional roles.

In addition to his work as a performer he is also active as a curator throughout New York City, co-founding "Queer Trash," a curatorial collective focusing on providing visibility to LGBTQIA+ performers engaged in experimental performance practices. In 2018, "Queer Trash" was the Suzanne Fiol Curatorial Fellow for Issue Project Room, producing a year's worth of performances that ranged from harsh noise to fashion."

very happy to present Michael's three part 'Sense Of Touch', performed/assembled March 15-April 6.

lossless DL link: <https://we.tl/t-i3Ng4UKN3v>

PayPal to michaelfoster1988@gmail.com

April 9: RIP Richard Teitelbaum.

I was in the front row of this show, a quarter century ago. [Duet: Live at Merkin Hall 1994 by Anthony Braxton and Richard Teitelbaum] <https://www.youtube.com/watch?v=1HZWeTegMIE>

4/10/20, 45th piece: Keith Rowe, “an assemblage / construct for 45 voices”

no idea where to begin talking about the great [Keith Rowe](#), he's been an immense part both of Erstwhile and my life for the past two decades. I have released somewhere around 35 hours of his work since 2000, most of it IMO crucial listening for anyone who cares about deeply layered experimental art. If you ask him afterwards, Keith can explain any specific moment/action at great length, often three or four reasons going back decades for one seemingly random small sound or interaction, but also the work doesn't need his explanation to be powerful/beautiful/shocking/life-changing.

anyone who has visited us knows that we live amidst Keith's (incredible) paintings here, all of his Erst covers framed on our walls and almost nothing else. Keith likes to say that other people give you 'permission to do something', and for me Keith has given me (implicit/explicit) permission to do so much of what I do, I would not be close to the same person without him and his consistently challenging and rewarding and inspiring work and thoughts and perspective.

Keith has been a part of almost every AMPLIFY going back to 2002 (8 of 9), including short intense ones in 2008 (Tokyo) and 2013 (NYC) built largely around his presence, as well as co-curating the epic one in 2004 (Cologne/Berlin). I am of course beyond thrilled that he has contributed a piece here and cannot wait to hear it myself.

Keith's notes:

"Gregorio Allegri composed his Miserere around 1638, for the services of holy week (Holy Wednesday and Good Friday) written for exclusive use at the Sistine chapel. it was forbidden to transcribe this piece, and it remained locked in the confines of the Sistine chapel for 132 years, that is until a 14 year old W A Mozart was visiting Rome and attended the Wednesday service in 1770. Later that day, he wrote it down completely from memory, and returned on Friday to make minor corrections. The Miserere was published the following year by Burney in London. "

[https://en.wikipedia.org/wiki/Miserere_\(Allegri\)](https://en.wikipedia.org/wiki/Miserere_(Allegri))

"My piece is about how the walls of the Sistine Chapel have absorbed the work over the centuries, based on a recording by Le Poème Harmonique."

here is Keith Rowe's "an assemblage / construct for 45 voices", now it is truly an AMPLIFY.

lossless DL link: <https://we.tl/t-0dA30894C9>

PayPal to me [Jon] at erstrecs@gmail.com and mark that it is for Keith and I will get it to him.

I could put a lot of links here and will put more later but for now, if you doubted what I said in the intro about each sound in a Keith set having layers of significance for him, I got him to write about one of them that I organized/released, his first solo live set ever in Tokyo.

<http://erstwords.blogspot.com/2009/01/el007.html>

4/9/20, 46th piece: Burkhard Beins, “Outside In”

soon after I started Erstwhile in 1999, I became aware of the fascinating work of Berlin percussionist Burkhard Beins, and shortly afterwards we began working together. he made two Ersts (duo w/Andrea Neumann, live duo w/Keith Rowe), and has been somewhat low profile since in terms of recordings, although he has been a member of Polwechsel now for 15 years, whose latest recording w/ Klaus Lang just came out (linked below). he is still very active as a live collaborator with very long-term projects in The Sealed Knot, Perlonex, and Trio Sowari, as well as many others.

I believe this is Burkhard's first solo recording since Structural Drift in 2009, very happy to present 'Outside In', recorded/mixed/edited on April 7.

his instrumentation here is "analog synth, samples, field recordings & treatments".

lossless DL link: <https://we.tl/t-EddHw5rj09>
PayPal to burkhardbeins@gmx.de

4/11/20, 47th piece: MP Hopkins, "Kick the Watchwords"

[MP Hopkins](#) is a Sydney-based artist I've been following closely for several years now. His Blue-Lit Half Breath LP on Penultimate Press remains a favourite of mine and when thinking of Australian artists to contribute to AMPLIFY, he was among the first I thought of. His work often explores the use of voice among different acoustic environments, which are then deconstructed and presented to the listener in delicate degraded ways. An amazing person and amazing artist. -Matthew Revert

A text-sound piece for voice, feedback, and tape. Recorded March 22, 2020 during quarantine in Sydney, Australia, using two microphones, two digital recorders, a cassette recorder, and reel to reel machine.

lossless DL link: <https://we.tl/t-R4AkCDEXg3>
PayPal to matthewphiliphopkins@gmail.com

April 11: more atmosphere, I did not know until last night that this existed and now my life is just a bit better. I was not certain about posting this, but it is David Barnes-endorsed, so enjoy. ["Refugee" (Tom Petty cover) by The Chipmunks on 16 speed] https://www.youtube.com/watch?v=hyzY_FNEIZU

4/11/20, 48th piece: Matt Krefting, "Wiping Down Bottles Of Alcohol With Alcohol So You Can Drink The Alcohol"

Holyoke, MA's [Matt Krefting](#) wears many hats. he is one of the best music writers around (links below), he has been making records for 20 years, he is a mainstay of the Western MA scene, he is a killer DJ and exceedingly knowledgeable about a wide range of music, the list goes on. I'll turn it over to him, since he is a better writer than me:

"A few years ago my parents moved house and offloaded a bunch of stuff. I got some of it, including a Yamaha keyboard that we had when I was a kid. My brother and I used to love to play around on this thing, exploring its funny sounds. When Jon asked if I'd participate in this project, I had a feeling this was the right tool for the job. I made some recordings to cassettes, started playing with the cassettes, and then the sounds of this relic began to evoke some of what I'm experiencing and imagining. It took me a while to figure out how to do it, but the work came rather quickly. Love to all... MRK "

happy to present "Wiping Down Bottles Of Alcohol With Alcohol So You Can Drink The Alcohol", recorded/assembled April 9.

lossless DL link: <https://we.tl/t-MUIAv0nutr>
PayPal to kreftingmoondawn@gmail.com

a couple of examples of Matt's superb writing, a great back and forth with Graham Lambkin for Bomb and Matt's goodbye to his beloved Lou Reed:

<https://bombmagazine.org/articles/graham-lambkin/>

https://www.huffpost.com/entry/lou-reed_b_4178090

4/11/20, 49th piece: Romain Perrot, "Razne"

Paris' Romain Perrot is mostly known for his work as VOMIR, spearheading the area known as Harsh Noise Wall (HNW). he has described his VOMIR aesthetic as "no ideas, no change, no development, no entertainment, no remorse".

but that is VOMIR and this piece was created under his actual name, so really I have no idea what to expect, but I am excited to find out.

happy to present "Razne", recorded/mixed April 8.

lossless DL link: <https://we.tl/t-73iGVpLu5e>

PayPal to info@decimationsociale.com

4/12/20, 50th piece: Graham Lambkin, "Snails In Clay"

next up we have a special treat for Easter Sunday and the 50th set of 'quarantine', the return of [Graham Lambkin](#), his first solo track since 2016's incredible 'Community'.

I was first in the same room as Graham in 1995, which I think is the earliest of anyone in this festival so far. I was lucky enough to catch a rare Shadow Ring set, on the Siltbreeze tour at the Mercury Lounge, which I have to confess left young me pretty baffled.

Graham and I didn't actually meet until much later, though. In 2008, [Jason Lescalleet](#) asked me to help book a NYC record release show for the first CD of his new duo with Graham, and I was happy to help. as I was working on that, I popped on Graham's Salmon Run, which had come out the previous year but I had overlooked, and my mind was instantly, utterly blown. I played it for Yuko whose response was the unforgettable "wow, that is too good for Erstwhile" (always nice to hear from your wife). I immediately called Jason and asked if it was too late to move the duo (which I had yet to hear) to Erstwhile.

I was just in time, and the rest is history, three Erstwhile releases from that duo and five other Ersts from Graham since then, most recently the essential double CDs of Community (solo) and Green Ways (w/ [Áine O'Dwyer](#)). Graham has a few more Ersts in the works too, next up is a much-awaited pairing with [James Rushford](#) and then volume 2 with [Michael Pisaro-Liu](#). Graham has been an integral part of Erstwhile since that first release 12 years ago and hopefully for many more years to come.

also a few words for Graham as label owner/visionary and his brilliant, now closed, Kye. [Steve Knutson](#) of the great Audika said once that "Erstwhile and Kye were my Chess and Sun" in a year-end list and this is as high as praise gets for labels. Graham worked with many previously unknown artists and always showcased them beautifully, and he worked with many legends to document special work from them. I learned a lot from the way he ran Kye and there are quite a few artists who were on Kye in this festival.

I have seen Graham live quite a few times and he never disappoints, either solo or collaborative, a constantly developing aesthetic, a fantastic stage presence, and a knack for the unpredictable and

entertaining. this piece is obviously not live, but there is a similar energy in there (yes I listened) and new Lambkin is damn exciting. I will turn it over to Graham, happy Easter to all!

=====
"Clay slowly cling to lanes of snails in clay
Little stately cars nailed in clay envy the stars
In clay morning mailed snails can cling
In their resident places to clay"

Snails In Clay is a collage work for passing street sounds, regenerated speech, and interior resonance recorded during COVID-19 lockdown.

Recorded/mixed April 7th-10th, London, England

lossless DL link: <https://we.tl/t-TIODG5VEyk>
PayPal to hawkmoths@yahoo.com

April 12: more atmosphere, "eating Spam and Oreos and drinking Thunderbird". ["Hard Times" by Baby Huey] <https://www.youtube.com/watch?v=zMIzTh0Lafg>

4/13/20, 51st piece: Sean Meehan, "Souvenirs"

people reading all of my intros for this know that generally I remember exactly when I first met musicians, but in the case of NYC's Sean Meehan, I have no idea.

it is like he has been here as long as I have known there was an experimental music scene here, a true NYC treasure, like Katz's or Russ and Daughters (Katz's is slipping, but that is off topic). his annual summer outdoor duo shows with Tamio Shiraishi were something to look forward to every summer for many years (I think done now sadly). since Sean knows NYC better than anyone I know, he always found crazy, magical, hallucinatory spaces amidst the giant grey corporate suckfest that has taken over so much of NYC (and everywhere). Sean and Jason Kahn were the only two non-Japanese musicians on the crucial 'Improvisation Meeting at Bar Aoyama' CD in 1998 and he has done so many great shows here in nights/fests I have organized. because what he does is so hard to correctly capture on disc, we have never figured out an Erstwhile project for him (but check out his Sectors (For Constant) solo 2CD if you haven't, that one nails it), and since he has made so few records, I think he is not fully appreciated worldwide.

so to maybe give a better idea of how crucial he has been to the live electroacoustic scene of NYC in the past two decades to non-NYers, I want to list a bunch of the shows I have seen him do here over the years, these are since 2003 and I'm sure there are plenty of others I'm forgetting, some of these combos were multiple times also.

Toshi Nakamura/Sean Meehan
Keith Rowe/Sean Meehan
Greg Kelley/David Daniell/Sean Meehan
Toshi Nakamura/Taku Unami/Sean Meehan
Sachiko M/Sean Meehan
Jason Lescalleet/Sean Meehan
Seijiro Murayama/Sean Meehan
Jeph Jerman/Tim Barnes/Sean Meehan
Moe Kamura/Taku Unami/Sean Meehan
nmperign/Sean Meehan
Taku Unami/Sean Meehan

and that's not even counting the night of rotating duos of Jerman/Barnes/Sean/David Daniell and I think some others in 2004 that got me to start the ErstQuake series, Tim and I (and Chris Wolf) did just three of those but they were all really memorable for anyone there.

Sean is one of my favorite musicians to be in the first set of a night of collaborative sets, as the atmosphere he creates in almost any combo is great for the rest of the night, for other musicians and listeners both. so I couldn't be happier to have him kicking off the second quarter of 'quarantine'. oh, one more thing I need to add: Sean is of course known for his incredible dowl on snare drum sound and he has done that for the vast majority of his sets over many years and it is always spellbinding. but the last two times I have invited him to do things, he has chosen to go exceedingly wild and experimental, which I personally both love and am flattered/further inspired by (Sean is quite inspiring in many ways). for his 2015 AMPLIFY duo with Taku Unami, he built a brand-new instrument just for that set (!!!), and for this piece, you can read the credits below for yourself (I have not heard it yet). I think this is his first solo music recording released since the aforementioned Sectors, in 2005, and I of course could not be more proud to present it to you.

Sean Meehan

Souvenirs

Recorded April 7, 2020

Body-mounted cymbals, body-mounted recorder, zimblesterns, NYC apartment.

Unedited, unmastered. Any perceived effects such as fades or equalization are the result of moving in space.

I [Jon] showed Sean this after I posted and he wanted to add:

“for a bit of continuity I am using the same set-up as at AMPLIFY 2015, cymbal and homemade zimblesterns, which, sonically, are modeled on the ones in the Schnitger organ in St. Jacobi Church, Hamburg.”

lossless DL link: <https://we.tl/t-5EQmu3WCn2>

Sean asks that you support the other musicians that much more.

4/13/20, 52nd piece: Greg Stuart, “Present at Outset”

next up is another of my favorite musicians of the past decade, Columbia, SC's [Greg Stuart](#). Greg first came to my attention via his incredible work with [Michael Pisaro-Liu](#), I will defer to his well-written bio: "Greg Stuart is a percussionist whose work explores various alternative percussion techniques, including sustained friction, gravity-based sounds via small grains, sympathetic vibration and electronic instruments.

Since 2006, Stuart has collaborated extensively with the composer Michael Pisaro, producing a large body of new music for percussion comprised of pieces that focus on the magnification of small sounds through recording and layering, often in combination with field recordings and/or electronic sounds (An unrhymed chord, A wave and waves, Ricefall, July Mountain, the Hearing Metal series, and many others). He also currently works with the percussion trio Meridian (with [Tim Feeney](#) and [Sarah Hennies](#)) and with computer musician [Joe Panzner](#).

He is currently an Associate Professor at the University of South Carolina in Columbia, S.C. where he teaches music history, experimental music, and runs the Experimental Music Workshop."

Greg is remarkable to watch in action, fantastic at executing other people's compositions, endlessly inventive in his own work, plus an incredibly nice person. I'm very happy to have him on board and to share his 'Present at Outset', recorded/assembled April 7-10.

lossless DL link: <https://we.tl/t-iq4tTDZrdT>
PayPal to gws710@gmail.com

April 13: more atmosphere, one of the truly great records of the sixties. [Free Psychedelic Poster Inside by Intersystems] <https://www.youtube.com/watch?v=kW40B4Z8F2g>

4/14/20, 53rd piece/s: Fraufraulein, “ties two Facts together”

for obvious reasons, almost every piece so far has been solo, with the only exception the stellar long distance English blind overdub duo, check that one out if you missed it.

so here we have the first live duo entry, from fraufraulein, the longtime couple of [Billy Gomborg](#) and [Anne Guthrie](#). both are well established on their own, but their duo is in its own area, comfortable yet challenging, relaxing yet unpredictable, always a pleasure to see/hear perform or to listen to their recordings. this is their first released work as a duo since moving from Brooklyn to SF in 2018, and I can't wait to dive in. I will turn it over to them to set the context:

"words: waiting for the restaurant downstairs to close (takeout only means they now shut down the exhaust fan at 9pm instead of 10pm), yet also staying quiet ourselves so as not to wake the kid, leading to small and simple sounds. clearer moments from a few nights this week"

very happy to present "ties two Facts together", two pieces recorded on March 31 and April 7.

lossless DL link: <https://we.tl/t-1yeFKSnIHR>
paypal is billy.go@gmail.com

April 14: More atmosphere guest DJ edition. An unexpected opera of unruly low-end and disco demons from the Chicago footwork architect. Intricately layered overdubs drift over everted Godzilla horns and jagged micropercussion rhythms. A incredibly complex wreckage of sound, layered equally with both turbulence and triumph. -David Barnes [“Steamidity” by RP Boo] <https://www.youtube.com/watch?v=URFbJT9qIKI>

4/14/20, 54th piece: Peter Rehberg, “Piece for Amplify 2020 quarantine Parts I & II”

I mentioned in my Keith Rowe writeup how he always says that other people give you permission to do things, and in a way Vienna's [Peter Rehberg](#) more than anyone gave me (implicit) permission to start Erstwhile in 1998.

before that I was an obsessive listener and when Mego started to put out records in 1995, my mind was blown. this was the music of the future, this was exciting and raw and fun and genuinely experimental. it wasn't exactly what I wanted to do with my label (and why would I, when Mego was already doing it so well?), but it was inspiring, probably more of a direct influence on me than any other single label at the time.

I first met Peter in 1998 via mutual friend Jim O'Rourke when he played the initial WarmUp summer at PS1, and thinking about it, I am remembering more and more times I have seen him perform over the years, maybe 20 if not more. many were fantastic but the most memorable one must have been the 2005 No Fun fest, his duo with [Lasse Marhaug](#), maybe still the best live laptop performance I have ever seen by anyone (unfortunately the recording failed). I was a bit back to try to be in the middle of the sound, but

Yuko kept creeping up towards the stage and every time she got close, the waves of bass from the speaker towers would blow her backwards twenty feet and the cycle would start again.

Peter has been on three Ersts, the classic Hands of Caravaggio (MIMEO/John Tilbury) in 2002, ErstLive 004 from the 2004 AMPLIFY in Cologne (quartet with Sachiko/Otomo/Fennesz, still the fastest-selling Erst ever), and the essential R/S-One (Snow Mud Rain) with Marcus Schmickler in 2007. I'm thrilled to have him back in another AMPLIFY, and very proud to present his poetically titled 'Piece for AMPLIFY2020 quarantine Parts I & II', recorded on April 13 in Berlin.

lossless DL link: <https://we.tl/t-PFPIFBbvG7>
paypal is pr@editionsmeago.com

April 14: more atmosphere, this one is rarely mentioned as one of Fela's best tracks, but it will always be near the top for me, in part because I was lucky enough to see him do it live back in the day. ["O.D.O.O. (Overtake Don Overtake Overtake)"] by Fela Kuti] <https://www.youtube.com/watch?v=hnVFEQL34Q>

4/14/20, 55th piece: Margarida Garcia, "Antechamber"

Lisbon's Margarida Garcia lived in NYC from 2004-2011 and was a crucial part of the scene here during that stretch. she took part in two ErstQuakes and was actually in the first set of the first one (duo w/Barry Weisblat). she is a great person and a fascinating musician and has never recorded a huge amount, so I'm very happy to hear new work from her. most of her work is for electric upright bass and that's also what she played for her 'quarantine' contribution.

very happy to present 'Antechamber', recorded in April.

lossless DL link: <https://we.tl/t-F7dGQRwJv0>
paypal is headlightsrecordings@gmail.com

4/15/20, 56th piece: Leif Elggren, "EAR BEFORE EYES IN THE REVERSED PROCESS"

I'm not really qualified to write about Stockholm's [Leif Elggren](#), and even if I was, it would take a long time for me to even dent his massive body of multi-dimensional work over the last 40+ years. if you don't know him, I recommend you click the links below and spend some time reading through and bouncing around.

I can say that Leif is the once and future King of Elgaland-Vargaland and the originator and owner of the combination of black and yellow, and back in 2001 he kindly donated the amazing cover drawing to the Stilluppsteypa/TV Pow Erst CD. he was one of the very first artists I invited to 'quarantine' and after dealing with his prior commitments, he gladly made a piece for us and here it is.

really happy to welcome Leif to his first AMPLIFY and present his 'EAR BEFORE EYES IN THE REVERSED PROCESS', recorded April 7.

lossless DL link: <https://we.tl/t-Rp5AQ6EvOF>
paypal is leif.elggren@mbox300.swipnet.se

4/15/20, 57th piece: Taku Unami, "the idiot dictator drifts on the lake"

I have known Tokyo's [Taku Unami](#) for almost 20 years, and over the past decade, he has become an increasingly crucial part of Erstwhile, not just as an incredible sound artist, but also recording and mixing and mastering other projects. he has been on 8 Ersts since 2008, including such classics as motubachii (w/[Annette Krebs](#)) and Wovenland (w/[Toshiya Tsunoda](#)), and he's currently finishing up the sequel to Wovenland, which will be the next Erst release (double CD!).

Taku's flexibility is remarkable, he can work within a wider range of aesthetics than anyone I know. this is part of what makes him such a great mastering engineer, as seemingly no matter the aesthetic that a project is in, Taku can work within that to find the best results. I will link his sound engineering page below, highly highly recommended for anyone needing work on their project.

Taku has been in three AMPLIFYs before (2008, 2011, 2015). the 2011 one was especially impressive, as despite bringing no musical instruments with him to NYC, he played six sets in 12 days (solo, duos w/ Keith Rowe, Toshi Nakamura, Radu Malfatti, Annette Krebs and Takahiro Kawaguchi), each different and memorable.

anyway, I could talk about Taku for a long time, one of my favorite artists and people in the world, but since we all want to hear what he's done for 'quarantine', let's get to that.

very proud to present the awesomely titled 'the idiot dictator drifts on the lake', recorded in April.

From Jon: "this is one where you definitely want to DL the wettransfer one if possible."

lossless DL link: <https://we.tl/t-QcFRdx94O8>
paypal is hibarimusic@nifty.com

April 15: RIP Lee Konitz, who somehow played with Lennie Tristano in the 40s and also had a solo CD on PSF. ["Prince of Darkness (W. Shorter)" by Lee Konitz and Gil Evans]
<https://www.youtube.com/watch?v=rUSMMJN6IGk>

April 15: more atmosphere, for the early risers in Europe.

*"Everyday I wake up
And I take my medication
And I spend the rest of the day
Waiting for it to wear off"*

["Medication" by Spiritualized] https://www.youtube.com/watch?v=g8uzT_gASnc

4/16/20, 58th piece: Gil Sansón, "a time of fragments"

Caracas' [Gil Sansón](#) has saved me some time and energy (thank you Gil) and written up his own bio for this space:

"Gil Sansón (1970, Venezuela). Late bloomer. Made indie comics, played the Mad Men game, got fed up with it, started painting, moved to NYC from 1999 to 2005, started to make music, met a number of fellow experimental musicians, played with them, went to their gigs, was introduced to Jon Abbey by Dion Workman in the basement of Tonic (Abbey has no recollection of this), returned to Venezuela, started to work the local scene while keeping an eye and ear on the international scene and the contacts already made, started to release stuff, branched into contemporary composition, performance art and sound art. Likes to work in collaboration and often gets his best work this way."

funny way to end that because today of course is a solo track, but still very happy to present Gil's 'a time of fragments', recorded/assembled in April.

lossless DL link: <https://we.tl/t-0MBuzHgUW6>
paypal is mariapaolasanson@gmail.com

4/16/20, 59th piece: Adam Sonderberg, "You are my sunshine/dead"

Chicago's Adam Sonderberg has contributed his first solo recording since 2011, again he has saved me time and energy and written the intro himself (thank you Adam).

"You know those shirts that say "I'd rather be fishing"? I'd wear one that says "I'd rather be listening to other people's records." Thankfully, everyone who knows me well already knows that, so I don't need to wear that garment.

I first communicated with Jon Abbey in late-1999/early-2000 when I released, via Longbox, a collaborative record with my dear friend Boris Hauf confusingly entitled --- - (my fault). At the time, I thought it would be a good idea if Jon re-released it on Erstwhile. He didn't. One listen will tell you why. I mention this to say that 'You are my sunshine/dead' marks the first time in over a decade -- since Counterpoise on Trebuchet by Haptic -- that I've recorded with an acoustic guitar. Prior to that, it was most prominently featured on --- -. The same guitar was harmed in all three instances. Many thanks to Jon for the opportunity to spend an hour remembering this."

very honored to present Adam's 'You are my sunshine/dead', recorded today, April 16.

lossless DL link: <https://we.tl/t-pjpJoLi8z>

As a former bookseller, I know firsthand how financially precarious every day life can be for folks in the bookselling profession. Needless to say, this virus is making an already challenging situation worse.

You read books, I read books, and the best booksellers are responsible for putting many of those books into our hands. I'll also say, with confidence, that some of those books have changed the course of our lives to varying degrees, at both sorely needed and unexpected moments.

Please consider supporting the work of booksellers right now. Mailorder from your local bookstore, and/or give a one-time donation to the awesome BINC Foundation.

More info here: www.bincfoundation.org

April 16: 4 full weeks in and over 2000 members now, pretty exciting for everyone involved. please everyone keep inviting anyone you think might be interested, people can only invite the people on their own personal friends list, so thanks for helping there.

so yeah, please keep listening, keep spreading the word and keep (start) supporting the artists if you can. the more people collectively are able to do this, the more we can keep it going as long as it seems like we may need to.

so, now we will not be taking a much-deserved break because at AMPLIFY we can't we won't we don't stop. well, unless I run out of pieces to post temporarily but somehow they keep coming in just when we need.

here's one from the record I most wish was on my producer resume, I would not change a note on the entire record, Portishead's debut Dummy ["Glory Box" by Portishead]

https://www.youtube.com/watch?v=NVuRbwnav_Y

4/17/20, 60th piece: Mike Shiflet, "demo, unfinished"

I have known Columbus, OH's Mike Shiflet for a long time, I remember him in our kitchen one afternoon during the 2006 ErstQuake working on his laptop. Mike started Gameboy Records in the late 1990s,

releasing limited tapes, 7"s, and CD-Rs by dozens of noise and experimental artists, including [John Wiese](#), Cock E.S.P., [Lasse Marhaug](#), Sudden Infant, and Crank Sturgeon. in his own work, Shiflet's myriad recordings and performances explored harsh noise and drone, often focusing on high frequencies. he joined violinist [C Spencer Yeh](#)'s ensemble Burning Star Core in 2004, and also his long-running duo with [Joe Panzner](#), Scenic Railroads, began around then. Shiflet relocated to Japan in 2006, continuing to operate Gameboy Records until 2008, when he moved back to America. he released collaborations and splits with a number of artists, including [Aaron Dilloway](#), [Daniel Menche](#), [Keith Fullerton Whitman](#), and [Ryan Jewell](#), and released three albums on Type, 2011's Sufferers, 2012's Merciless, and 2015's Awake. 2018 saw Mike's most ambitious project ever, the 24 hour epic Tetracos. this is his first solo piece since then, very proud to present 'demo, unfinished'.

demo as in demolition – not the music industry term
unfinished in that the kitchen which was dismantled has yet to be fully rebuilt, the project at a complete standstill.

Demolition recordings: February 4-6, 2020

Broken tile and scrap material improvisation, synthesizer accompaniment, and final mix: April 12, 2020.

lossless DL link: <https://we.tl/t-8qtQTfvNmv>
paypal is m.steven.shiflet@gmail.com

April 17: more atmosphere, the long version because of course. [“Papa Was a Rolling Stone” by The Temptations] <https://www.youtube.com/watch?v=pJV2pWFyfn4>

4/17/20, 61st piece: Zhu Wenbo, “using language laboratory cassette machine and loop tape, with prepared sound from snare drum and toy piano”

I don't know too much about Beijing's [Zhu Wenbo](#), but one of the goals of this festival (from my perspective) is for me to learn more about more artists. Zhu has run the Zoomin' Night cassette label since 2015, a lot to dig into there (link below). Zoomin' Night began as a weekly performance series in Beijing in 2009, organized by Zhu, a very influential event for Beijing musicians, many of whom got their start there. in the last few years, he has begun to interact more with the group of Tokyo-based musicians associated with Yoshiyuki Suzuki and his Ftarrri store and labels, and he has appeared on a few collaborative CDs with them.

very happy to present 'Open', recorded April 16, 'using language laboratory cassette machine and loop tape, with prepared sound from snare drum and toy piano'.

lossless DL link: <https://we.tl/t-eM0g8mrQSA>
paypal is raindogzhuwenbo@gmail.com

April 17: next up, we have a special 'Texas Saturday' coming, for day 30 of 'quarantine'. [“Thirty Days (To Come Back Home)” (Chuck Berry Cover) by Ernest Tubb]
<https://www.youtube.com/watch?v=mQSCkdGcA1w>

April 17: more atmosphere, crank it up. [“Don't Mess with Texas” by Lil Keke]
<https://www.youtube.com/watch?v=5gmjmGA4BcE>

April 17: more Texas atmosphere, recorded in Houston in 1996. [Before Driving to The Chapel We Took Coffee with Rick and Jennifer Reed by AMM] <https://www.youtube.com/watch?v=VwedqfNijGI>

4/18/20, 62nd piece: Rick Reed, “Space Age Radio Love Song”

rather than me writing about my friend [Rick Reed](#) (Austin, TX) or letting him introduce himself, let's try something different. here is a quote about Rick from the incredible musician/scene organizer [Chris Cogburn](#), from a 2016 Austin Chronicle profile of Rick (link to the full piece below):

"I've always thought of Rick Reed as embodying a kind of Texas nonchalance – going about your business, moving through the day-to-day as a mechanic, baker, or teacher does – complete and content in his unassumingness. Though on the inside, Rick's been engaging his own personal set of philosophical, aesthetic, and artistic questions for decades. He's a working artist in the truest sense and his process yields incorruptible results. All you see and hear is the work – decades of work, decades of time spent doing the thing he believes in. There's no way to achieve what Rick has achieved other than doing it day in and day out."

really happy to welcome Rick to AMPLIFY and to present 'Space Age Radio Love Song', recorded March 27 to April 10th at Casa Magnetica Viva, Austin, Texas.

lossless DL link: <https://we.tl/t-6hQgfpnzXz>
paypal is richardkreed@hotmail.com

April 18: more Texas atmosphere, this seems like a good fit for 'quarantine'. [“Funny How Time Slips Away” by Willie Nelson] <https://www.youtube.com/watch?v=GSxFiM41u8s>

April 18: more Texas atmosphere, a lil' mornin' Lightnin'. [“Leavin’ Blues” by Lightnin’ Hopkins] https://www.youtube.com/watch?v=xm0w_E_H12w

April 18: more Texas atmosphere, 'all surroundings are evolving'. [“Slip Inside This House” by 13th Floor Elevators] <https://www.youtube.com/watch?v=nwSA0Tckwbk>

4/18/20, 63rd piece: Tom Carter, “Shots From a Room”

[Tom Carter](#)'s music has always brought me to wide open spaces - desert sunsets, open roads, long distances and hazy evenings. And Houston - several early albums from Charalambides, his long-standing band, are named after the city or places within. And while Tom has moved on and moved back, I think the heavy atmosphere of Houston still touches his guitar sound. But one thing Tom's music has never been is claustrophobic, which is why I am so interested in how he will interpret the bedroom sunsets, empty roads, social distances, and quiet evenings of quarantine 2020.

Tom says this about his piece:

"Like every one of my fellow 21st-century shut-ins, I've found myself in a constant forced dialogue with the space I live in — in my case, a 4th-floor single-room loft overlooking the northern skyline of downtown Houston, a bus terminal, and a rail yard. "Shots From a Room" is necessarily a duet with an environment, and gestures I would've otherwise minimized (pedal clicks, furniture rearrangements, awkward instrument changes) I've embraced and maximized. The music is performed live on electric guitar, acoustic guitar and (briefly) a megaphone. The only overdub is a microphone aimed out the window for the last few minutes to allow Houston its closing comments."

I'm happy to welcome Tom to AMPLIFY with "Shots From a Room", recorded April 1st. -Mark Flaum

lossless DL link: <https://we.tl/t-PqHJ1E7NZ2>
paypal is Artercay@gmail.com

April 18: more Texas 'quarantine' atmosphere, the rest of today is curated by Rachel and Tom. ["Bored With Apathy" by Really Red] <https://www.youtube.com/watch?v=dmVRw74ySFE>

April 18: more Texas quarantine atmosphere, this one is about the 'Spanish flu' epidemic of 100 years ago. ["Jesus Is Coming Soon" by Blind Willie Johnson] <https://www.youtube.com/watch?v=EDnZlJwlsjI>

April 18: more Texas atmosphere, spent a good bit of time with this duo's records in the early nineties. [Meet Me In the Wasteland by Mauve Sideshow] <https://www.youtube.com/watch?v=ZLybRgW7hMk>

April 18: more Texas atmosphere, another Tom selection. ["All Night Fever" by The Dicks] <https://www.youtube.com/watch?v=VSBw8BT7K2o>

April 18: more Texas atmosphere, Rachel requested ZZ Top and Tom tried to pick a 'quarantine'-appropriate track. ["Bedroom Thang" by ZZ Top] <https://www.youtube.com/watch?v=64oOmUzNLvs>

April 18: more Texas atmosphere, we're going to end our special 'Texas Saturday' with Jandek's debut LP, all the way back in 1978. [Ready For The House by Jandek] <https://www.youtube.com/watch?v=aYlvLTp5WGY>

April 18: more atmosphere, a bit of burning rage, should be mandatory viewing in high school history (8th grade?) ["Reagan" by Killer Mike] <https://www.youtube.com/watch?v=6lIqNjC1RKU>

4/19/20, 64th piece: Hardworking Families, "Music From Box File"

I am a big fan of the work of UK-based [Tom Bench](#), particularly the tape Hindered Soul, produced under his project name Hardworking Families and released by the consistently wonderful Ohio label Eminent Observer. I admit to not knowing much about him other than that great release, but according to his bio: "Hardworking Families is Tom Bench's solo sound project, using electronics and other things to explore textures, mostly. Tapes, feedbacks, objects and in-between sounds all welcome. "A master of the thought and edit school", "deceptively dense" and "a scavenger" they reckon."

I'd say they reckon correctly. Here's Music From Box File - enjoy and happy Sunday! -Vanessa Rossetto

lossless DL link: <https://we.tl/t-PC5v89svXQ>
paypal is tjdizzle@googlemail.com

4/19/20, 65th piece: Nick Hoffman, "Plus nulz regretz (Three Times)"

Lafayette, IN's [Nick Hoffman](#) has been putting out work since 2008. in 2009, he founded his great Pilgrim Talk label, which along with [Richard Kamerman](#)'s Copy For Your Records and a couple of others, led me to start my own ErstAEU imprint in 2012, working in overlapping territory with young American artists. both Richard and Nick have done releases for ErstAEU, Nick's a superb 2015 duo with Devin DiSanto, 'Three Exercises'. Nick has continued to forge his own unpredictable path and I'm very glad to welcome him to AMPLIFY.

excited to present "Plus nulz regretz (Three Times)", recorded April 16-18.

lossless DL link: <https://we.tl/t-cFCFRPwGzY>
Nick asks that you support his label in lieu of sending him money directly: <https://pilgrimgtalk.bandcamp.com/> or <http://pilgrimgtalk.com>

April 19: so that marks the end of the first month of 'quarantine', 65 entries posted and many many more to come.

thanks again to everyone here, please keep listening, keep spreading the word and keep supporting the artists if you can. ["Month After Month Always Busy, Can't Go Out" by Ros Sereysothea, Sinn Sisamouth and Friends] <https://www.youtube.com/watch?v=7X9117TRL3g>

April 20: more atmosphere, happy 4/20 to all. ["Sticky Green" by Devin the Dude] <https://www.youtube.com/watch?v=owJQsyPg10c>

April 20: more 4/20 atmosphere, sometimes you got to go with the obvious ones. ["Sweet Leaf" by Black Sabbath] <https://www.youtube.com/watch?v=W-zmtmgswHw>

April 20: more 4/20 atmosphere, wise words from Scratch. ["Free Up the Weed" by Lee Perry] <https://www.youtube.com/watch?v=1bnmDmOcCxQ>

4/20/20, 66th piece: Takahiro Kawaguchi, "I'm drinking coffee while listening to a sound I made yesterday"

in the 20+ years of Erstwhile, I have focused quite a bit all along on documenting Tokyo musicians, but surprisingly I have only ever done seven all-Japanese collaborative CDs, and Tokyo's [Takahiro Kawaguchi](#) has been part of two of those.

after [Taku Unami](#) released Takahiro's fascinating 'n' solo CD on Hibari in 2009, I also saw Takahiro perform in Tokyo at Loop Line that year, and quickly decided this is someone who I wanted to work with. we did Teatro Assente (duo w/Unami) soon after and Amorphous Spores (duo w/Utah Kawasaki) in 2015 (all three linked below).

so I'm thrilled to present Takahiro's first released solo piece since 'n' in 2009, 'I'm drinking coffee while listening to a sound I made yesterday', recorded April 17 (photo taken April 18).

lossless DL link: <https://we.tl/t-iOP3MiEEUE>
paypal is takahiro.kawaguchi@gmail.com

April 20: more 4/20 atmosphere, a David Barnes guest selection. ["Where's Da Bud" by Three Six Mafia] <https://www.youtube.com/watch?v=-PqiwwqPyy6I>

April 20: more 4/20 atmosphere, h/t Graham Stephenson. ["I Smoke Some Grass (And Get Really Really High)" by Ween] <https://www.youtube.com/watch?v=VIO3PrDemhM>

4/20/20, 67th piece: Kevin Drumm, "Q"

when I started Erstwhile in 1998, one of the very first musicians I hoped to work with was Chicago's Kevin Drumm, whose mind-melting debut had just come out the year before. soon after, we set up a recording session with Martin Tétreault and that was the first of five Ersts Kevin has done so far. I have seen Kevin live many times (15? 20? more?) over the years and he always delivers, a true professional who is constantly honing his craft. of course Kevin is best known for his remarkable, ongoing solo catalog, which these days is housed on Bandcamp, and I highly recommend you to sign up for his very inexpensive subscription offer as you won't find many better deals anywhere on anything (link below).

I have not heard this yet (I don't listen to anything until after I post it), but the info Kevin sent is quite intriguing, so let's get to it!

=====
recording device: mobile phone
instrument: bedroom

recorded mid-April 2020, at Western Ave Detention Studio, Chicago, Illinois

=====

very happy to present Kevin's 'Q'.

lossless DL link: <https://we.tl/t-EmxMhRF8XL>

paypal is kdrumm70@gmail.com

April 20: more 4/20 atmosphere, I have smoked to the original of this maybe more than any other track ever, but here is a lesser known remix version. [“Gin and Juice (Laid Back Remix)” by Snoop Doggy Dogg] <https://www.youtube.com/watch?v=xvtew7miELA>

April 20: we hope you enjoyed your 4/20 AMPLIFY experience, we're going to close it with another well-known classic. [Dopesmoker by Sleep] <https://www.youtube.com/watch?v=ugp8a7B9jzw>

4/21/20, 68th piece: Mark Groves, “Peninsula Samba”

I first became aware of Melbourne-based musician [Mark Groves](#) via his collaborative work with Samaan Fieck under the name Red Wine and Sugar. Their 2017 LP Dogs, Blood, Storms, Spiders is among my favourite Aussie releases of recent years. Last year saw the release of their follow up, A Population of Indoor Cats.

While my introduction to Groves' work is relatively recent, he has been an active part of innumerable projects in the Australian underground music scene for many years - as frontman for noise punks True Radical Miracle, in power electronics projects such as Dead Boomers and Absoluten Calfeutrail, and, most recently, in the tape loops of his solo project Absurd Cosmos Late Nite. He is also the owner of the excellent Index Clean label who were kind enough to put out my recent DVD/CD release (which you should totally check out).

I'm so happy Mark agreed to be part of AMPLIFY: quarantine 2020 and I hope you enjoy his piece, Peninsula Samba, recorded 16-17 April, 2020. -Matthew Revert

lossless DL link: <https://we.tl/t-6GOFbkWKGw>

paypal is markgroves@gmail.com

April 21: more atmosphere

“He's missing something pretty

He's missing where the air tastes gritty

He's missing the splendor and misery

Of bodies, of cities, of being missed”

-Vanessa Rossetto [“A Better Place” by clipping.] <https://www.youtube.com/watch?v=vXWDnkRWKVg>

4/21/20, 69th piece: Moniek Darge, “Quarantine Butterfly”

Belgium-based [Moniek Darge](#) is a tremendous inspiration to me. The former Cultural Ambassador of Flanders, she leads a fascinating, globetrotting life, collecting sounds from all over the world that she incorporates into her highly detailed compositions. An interdisciplinary dynamo, she's an accomplished writer, teacher, glassblower, music box and sound sculpture creator, performance artist, tango dancer and, alongside Godfried-Willem Raes, a guiding force behind Ghent's legendary Logos Foundation. Also, she has the cutest dog I have ever seen. I could not be more happy to present the work Moniek created for AMPLIFY 2020, Quarantine Butterfly. -Vanessa Rossetto

Did you ever as a child take a butterfly in your hand
and afterwards wondered where its colours had gone?

The quarantine butterfly struggles
to escape from its tiny glass case.
-Moniek Darge

lossless DL link: <https://we.tl/t-0ljY8rQcOT>
paypal is [paypal.me/StichtingLogos](https://www.paypal.me/StichtingLogos)

4/22/20, 70th piece: Nate Wooley, "Primary Material for Failure One"

Brooklyn's [Nate Wooley](#) is one of those people who get so much accomplished so impressively that it seems like they must have clones doing some of it. I'm aware of three fulltime jobs Nate does remarkably well, maybe there are even more.

- 1) he has a busy career as a trumpeter and composer, and his current seven part Seven Storey Mountain project is as ambitious as any around (part six had 32 musicians!).
- 2) he is the editor of Sound American, which is finishing up issue #24 since 2013. in an era with fewer and fewer publications of any kind writing seriously about music, SA is an increasingly major resource.
- 3) this one I'm guessing people know a lot less about, so I am going to paste a big quote explaining Nate's third job.

"He is currently one of the curators of collections and archives at the Database of Recorded American Music (DRAM – dramonline.org). His recent projects include the preservation, digitization and presentation of the historic concerts at Phill Niblock's Experimental Intermedia space, Mills College of Contemporary Music, and the presentation of Ben Hall's epic southern gospel 45 collection. He has recorded numerous interviews with such musical iconoclasts as Eliane Radigue, Tom Johnson, Evan Parker, Anthony Coleman, Elliott Sharp and novelist Rick Moody for presentation in his groundbreaking series "The Listeners", available for streaming to the subscribers of DRAM. His essays have included work on the Edition Wandelweiser school of composition, Lee Hyla, Eliane Radigue, and Morton Feldman among others."

really thrilled to welcome Nate to AMPLIFY with 'Primary Material for Failure One', recorded April 16-17, mixed April 21.

lossless DL link: <https://we.tl/t-xCuD2R8MOC>
paypal is natewooley@gmail.com
venmo is @pleasureofthetext

4/22/20, 71st piece: Bob Bellerue, "Essential Work"

next up is [Bob Bellerue](#), another Brooklyn-based musician/organizer supporting the experimental community in many ways, both locally and worldwide. Bob runs the live sound for so many of the best noise/experimental shows in NYC, always bringing the best out of the visiting and local performers (he recorded the most recent ErstLive, Taku Unami/Devin DiSanto and has run sound for all or part of the last three AMPLIFY fests). Bob also of course curates the insanely ambitious and successful Ende Tymes fest, which last year had 52 acts in 4 nights (!!).

and last but not least Bob is a well-respected and talented noise/improv artist, which is the role we find him in today. very happy to have Bob on the musician side of an AMPLIFY, and I'll turn it over to him and his awesomely titled track.

Bob Bellerue "Essential Work"

metal objects, wooden desk, unvaccinated electronics, contagious megaphone, solitary breath recorded in the Ridgewood Badlands on 26 March 2020, then flogged caressed and groomed Best played loudly through "decent" speakers, or warmly on headphones.

you can find other macrotonal tracks at bobbellerue.bandcamp.com
donations accepted at paypal.me/halfnormal
thanks and love to Jon and everyone

lossless DL link: <https://we.tl/t-lhK70Fu4Y5>
paypal is paypal.me/halfnormal

April 22: more atmosphere, 'all you people keep yourself alive'. [“Keep Yourself Alive” by Queen]
<https://www.youtube.com/watch?v=JofwEB9glzg>

4/23/20, 72nd piece: Ryoko Akama, “she attempts to amplify things and quite likes it”

Huddersfield's [Ryoko Akama](#) has been releasing work under various names since 2001, but she truly emerged into the international electroacoustic scene around 2014, founding her own label 'melange edition' and working with frequent collaborators [Bruno Duplant](#), Anne-F Jacques, [Greg Stuart](#), [Heather Frasch](#), and many others as well as on her own. she recently agreed to do her first Erstwhile project, a duo with [Clara de Asís](#) for hopeful 2021 release. Ryoko is an incredibly warm and generous person and an inspirational sonic explorer. her bio says:

'She works with installations and sounds who approaches listening situations that magnify silence, time and space. Her sculptural work engages with mundane objects and invisible energies such as magnetism and gravity, employing small and fragile objects such as paper balloons and glass bottles in order to create tiny aural and visual occurrences that embody 'almost nothing' aesthetics. She also composes text scores and performs a diversity of alternative scores in collaboration with other artists and musicians. She co-curates [ame](#) and co-runs the independent publisher [mumei publishing](#) and [melange edition](#).'

going from her discogs page, it looks like this is Ryoko's first solo non-composed piece since 2016, her Hako to Oto cassette. very happy to present and eager to hear Ryoko's 'she attempts to amplify things and quite likes it', recorded April 22.

lossless DL link: <https://we.tl/t-y1XLi4824Y>
paypal is info@melangeedition.com

4/23/20, 73rd piece: Annette Krebs, “Konstruktion #4: Corona Variations”

I first saw Berlin's [Annette Krebs](#) perform in 1999, at the incredible Mottomo Otomo fest in Wels, Austria that inspired me to start the AMPLIFY series a year and a half later (mid-2001). later I saw her perform in France and Germany and Japan and the US, and she has taken part in the 2004 AMPLIFY (Berlin) and the 2011 one (NYC) and did one of the great Ersts (motubachii w/[Taku Unami](#)) in 2009. she has also made superb duo records with [Taku Sugimoto](#), [Ernst Karel](#), Toshi Nakamura, Robin Hayward, Andrea Neumann and [Rhodri Davies](#), all of which are worth hunting down and checking out.

it's really great to have Annette back as part of AMPLIFY, I believe this is her first released solo audio piece since 2014 (although there are more recent videos on the YouTube channel linked below).

very excited to present 'Konstruktion#4: Corona Variations', for amplified metal pieces, voice, plastic animals, strings, various objects, 1 field-recording and live-electronics and recorded April 20, 2020 in Berlin.

"please listen with good loudspeakers and put the volume up"

lossless DL link: <https://we.tl/t-4tyoxy0ys6>

paypal is [paypal.me/mikroklang](https://www.paypal.me/mikroklang)

April 23: more atmosphere, this killer selection comes from our next artist. ["King Pharoah's Plague (Discomix)" by The Prophets and Trinity] <https://www.youtube.com/watch?v=GoBluI1Wjw0>

4/24/20, 74th piece: Joda Clément, "A Sea Minded Man"

I have known Vancouver's [Joda Clément](#) for 15+ years, and he has travelled to NYC to attend a few fests I've organized, always nice to see him. I'm going to quote something Joda told me earlier today about the Earthquake he came down for in 2005:

"That experience honestly changed my life. I couldn't believe it. 15 sets of uncompromising music, artists and audience from all over the world in a quiet room, actively listening and fully engaged. Not even a bar! I'd honestly never been part of an audience like that and it inspired me to expect more out of life." Joda's first record (Movement + Rest) came out around then and his most recent solo record, Time + Place, came out on Glistening Examples in 2017.

this is his first solo work since then, very happy to present two pieces under the combined title 'A Sea Minded Man', recorded/assembled March-April.

lossless DL link: <https://we.tl/t-G7WoeKXNVF>

paypal is jodaclement@gmail.com

4/24/20, 75th piece: Reinier van Houdt, "friction sleep maze (22 april 2020)"

Rotterdam's [Reinier van Houdt](#)'s first entry (#18) in 'quarantine' received a lot of nice feedback, so we thought it would be interesting to do a follow-up, the same overarching concept recorded precisely one month later.

=====

Reinier van Houdt is possibly my favorite pianist in the world today, and definitely one of my favorite musicians. his incredible ability to disappear into the material allows him to somehow simultaneously be an ideal Pizarro interpreter ('the earth and the sky') and also a crucial current member of Current 93. Reinier says "I've made the piece from what I recorded, played, played back, read and heard in my surroundings during a day in the quarantine."

very proud to present 'friction sleep maze (22 april 2020)'.

lossless DL link: <https://we.tl/t-WfHTwfEZIY>

PayPal to houdt.r.van@12move.nl

April 24: more atmosphere, 'educated fools from uneducated schools'. ["If There's a Hell Below We're All Going to Go" by Curtis Mayfield] <https://www.youtube.com/watch?v=x1xmXOP3lhM>

4/25/20, 76th piece: Bbob Drake, "vibibib"

bbob drake has been creating experimental music and audio in Cleveland for more than 45 years (!!!). from a start as a guitarist, his current focus is on electro-acoustic improvisation in both solo and group

settings. his solo work spans a range from "lowercase" or "onkyokei" aesthetics (quiet, minimalist, abstract), to free jazz and more aggressive noise genres. he designs and builds the majority of his own instruments, both electronic synthesizers and original electro-acoustic designs. bbob has led workshops in experimental electronics for music at Spaces and other venues, and he designs and sells printed circuit boards for DIY synthesizer enthusiasts.

bbob is a really nice guy and a fantastic scene supporter, and I'm excited that he's a part of AMPLIFY.

very happy to present bbob's 'vibibib', recorded April 10-13.

lossless DL link: <https://we.tl/t-crG64RFj0T>

PayPal to fluxmonk@gmail.com

4/25/20, 77th piece: Francisco Meirino, "To make a little more with a little less"

Lausanne-based [Francisco Meirino](#) has been active since 1994 (as phroq until 2009) in sound and live performance. he explores the tension between programmable material and the potential for its failure by working mainly with the computer, (eurorack) modular synthesizer, magnetic fields detectors, reel-to-reel tape recorders, piezo transducers and various acoustic devices. he is primarily interested in the idea of recording what is not supposed to be: gear failures, the death of PA systems, magnetic fields and electrostatic noises, EVP recordings. he has worked with a long list of fantastic collaborators, including [Leif Elggren](#), Dave Phillips, [Lasse Marhaug](#), [Yan Jun](#), Jérôme Noetinger and many others.

very happy to present Francisco's 'To make a little more with a little less', recorded/edited April 23-24.

lossless DL link: <https://we.tl/t-wUepcbxxHg>

PayPal to francisco.meirino@gmail.com

April 25: more atmosphere, RIP Hamilton Bohannon. ["Maybe You Can Dance" by Bohannon]

<https://www.youtube.com/watch?v=4KRCg05e88M>

4/26/20, 78th piece: TARAB, "41 containers"

Melbourne's TARAB ([Tarab South](#)) has been active since 2001. I first remember hearing his name when we stocked Hamish Sinclair's Naturestrip label at ErstDist (great [Toshiya Tsunoda](#) release!!) and TARAB's Surfacedrift was the first release on the imprint, in 2004. much later, I helped organize a couple of shows for him here in 2018, and was happy to finally meet him and hear him. his bio says:

"TARAB explores re-contextualised collected sounds and tactile gestures formed into dynamic, psycho-geographical compositions inspired by discarded things, found things, crawling around in the dirt, junk, the ground, rocks, dust, wind, walking aimlessly, scratchy things, decay and most if not all the things he hears and sees. More than simply documenting a given site, TARAB is interested in a direct engagement with our surrounds, teasing out half narratives, visceral sensation, false leads and heightened awareness."

really happy to present TARAB's '41 containers', his words:

=====

TARAB : 41 containers.

All sounds collected, arranged and re-arranged 26 March-25 April 2020: rooms, inhabitants, contents, external activity, speakers, microphones.

Thank you to Jon, Vanessa and Matthew.

sonicrubbish.com

sonicrubbish.bandcamp.com

lossless DL link: <https://we.tl/t-mVKILCp1qE>

4/26/20, 79th piece: Benedict Drew, “Music for crawling inside a costume”

Whitstable, UK's Benedict Drew ([Benedikt Drew](#)) is yet another artist in this series who has done quite a bit of organizing for others, most notably producing multiple LMC fests in London. check out this incredible program for the 2006 one, why didn't I fly over?

<https://archive.ica.art/.../lmcs-15th-annual-festival-experim...>

as a sound artist, Ben has collaborated with others such as [Otomo Yoshihide](#), [Sachiko M](#), Angharad Davies, [Lee Patterson](#), [Steve Beresford](#), Seymour Wright, [Rhodri Davies](#), [Mark Wastell](#) and Matt Davis. he released a solo LP, 'Crawling Through Tory Slime' in 2017 and I believe this is his first solo audio piece released since then. his main work in recent years has been installations, many of which are linked on his web site below.

very happy to present Ben's 'Music for crawling inside a costume', recorded April 19-25 in Whitstable.

lossless DL link: <https://we.tl/t-TpHGa8ntvV>

Ben asks that rather than sending him money, send money to help fight Trump:

<https://act.dsusa.org/donate/donationh>

4/27/20, 80th piece: Lasse Marhaug, “April 15th 2020”

as I mentioned earlier, Oslo's [Lasse Marhaug](#) was part of my favorite live laptop set ever, his incredible duo set with Pita at the 2005 No Fun Fest. that set had such an impact on me that I invited Lasse to the following year's ErstQuake, for duo sets with [Aaron Dilloway](#) and in Jazkamer, the Dilloway duo was especially incredible/memorable and a fest highlight. Lasse's bio:

"Lasse Marhaug has since the early 1990s been one of the most active artists in the worldwide noise/experimental music scene. As a performer and composer he has contributed to well over 300 CD, vinyl and cassette releases over the years, solo and collaborative, in the fields of noise, experimental, improv, jazz, rock and extreme metal, as well as working with music and sound for theatre, dance, installations, film and video, and also extensive touring and performing live on all continents of the world. In the 90s he started TWR Tapes (still going) and ran Jazzassin Records. In the 2000s he started the record labels Pica Disk and Prisma Records. In 2011 he started his own print publishing called Marhaug Forlag. He has also been active as an organizer, promoter and producer. Marhaug was born in the northern regions above the arctic circle of Norway, but currently lives in Oslo."

very happy to welcome Lasse to AMPLIFY and to present 'April 15th 2020', obviously recorded on April 15, in Oslo.

lossless DL link: <https://we.tl/t-G5MvjpYgFd>

PayPal to mail@lassemarhaug.no

4/27/20, 81st piece: Marc Baron, “Elle a traversé deux fois la même rivière”

very happy to have Paris' Marc Baron joining AMPLIFY. Marc first emerged on the scene in 2007 as an extremely abstract saxophonist (check his Narthex duo and his Cathnor release), and later moved to electroacoustic composing, beginning with the essential 'Hidden Tapes' in 2014. he made three solo records for Potlatch and Glistening Examples, and then in 2018, his most recent release was a superb duo project on Erstwhile with Lucio Capece, 'My Trust In You'. Marc's work has been championed since the beginning by the great [Jacques Oger](#) of Potlatch, a perfect example of why we need quality record labels now and going forward. this is Marc's first released solo piece since 2016.

really excited to listen to and proud to present Marc's 'Elle a traversé deux fois la même rivière', recorded April 22-24.
(artwork by Loïc Blairon)

lossless DL link: <https://we.tl/t-tvKDubKm8Z>
PayPal to markbaron@free.fr

April 27: More atmosphere:

[Geoff Gersh](#) has been collecting field recordings made in and around the NYC area during the Coronavirus pandemic, eerie documents of a quieter world. -Vanessa Rossetto [NYC Field Recordings during Covid-19 by Geoff Gersh] <https://soundcloud.com/fieldrecordingscovid19>

April 27: more atmosphere, 'well I've been thinking, but I keep drinking, I guess I'm 'bout to lose my mind.' ["What's the Use of Getting Sober (When You're Gonna Get Drunk Again)" by Louis Jordan] <https://www.youtube.com/watch?v=UWiCyFTvURc>

April 27: more atmosphere, the background vocals on this New Orleans classic are amazing. ["Lipstick Traces (On a Cigarette)" by Benny Spellman] <https://www.youtube.com/watch?v=49PsCK8YIEc>

4/28/20, 82nd piece: Aaron Dilloway, "Chicken Traces"

when we suddenly started planning 'quarantine' on March 12, one of the very first people I invited was Oberlin, OH's [Aaron Dilloway](#). he agreed to work on something, and a little while later, he posted some incredible Instagram stories of him jamming with a chicken. I watched all of them a bunch of times (I never do this) and then I asked him if his AMPLIFY piece could be a chicken jam. after that, he played the ESS livestream set along similar lines and everyone was very excited. that was April 7, this piece was recorded on April 3 in preparation for the ESS show and worked on since and I can't wait to hear it. I have seen a bunch of great Dillo shows over the years, still can't believe I was too sick to attend the solo/solo/duo night with [Jason Lescalleet](#) on a big system that Linden Renz put on here in 2012. I designed more than one No Fun fest attendance plan around Aaron's solo sets there, and I was always glad I did. he did two sets in the 2006 ErstQuake at Tonic (thank you [Chris Wolf](#)), a duo with [Lasse Marhaug](#) and a solo, closing two of the four nights of the fest and killing it both times.

Aaron has put together a formidable discography since leaving Wolf Eyes in 2005, most notably Modern Jester (2012) and The Gag File (2017) as well as superb duos with Kevin Drumm (I Drink Your Skin, 2002) and Lescalleet (Grapes and Snakes, 2012). so many great ones though, Chain Shot, Beggar Master, Corpse On Horseback, the list goes on, just dive in somewhere.

Aaron's label Hanson is legendary, started when he was just 18 and still going strong, hundreds of releases later. in 2013, Aaron opened a good old-fashioned brick and mortar record store in Oberlin, please order from his label/store so he can keep thrilling our ears for many more years.

very happy to welcome Aaron to his first AMPLIFY and present 'Chicken Traces', recorded at home, April 3, 2020, w/ Wrench and Bloowie.

lossless DL link: <https://we.tl/t-IKr9wL2GAJ>
paypal is dilloway@hansonrecords.net

4/28/20, 83rd piece: Parlours, “Claustic to crystal”

next up is an entry from a less familiar artist, Parlours ([Maelin Brown](#)). they've only released one seven inch previously, so this shortish track almost doubles their total available output. brief bio:

"Parlours (Manchester, UK) debuted in 2018 with 'Who will listen to aches that Everyone has' ([Penultimate Press](#)), investigating the narrow borders of domesticity, paranormality and OCD through string arrangements and disorientating vignettes. In 2019, they performed 'Nightrot', an acousmatic play in two acts at Cafe OTO. "

happy to present 'Claustic to crystal', composed April 23-27th, in Manchester.
"A re-occurring nightmare for violin, bowed objects and microcassette."

lossless DL link: <https://we.tl/t-CIYzGiaJqO>
paypal is saltandcloves@gmail.com

April 28: more atmosphere, this is day 40 of 'quarantine'. [“Forty Days and Forty Nights” by Muddy Waters] <https://www.youtube.com/watch?v=cwxYorKtUHw>

4/29/20, 84th piece, Makoto Oshiro, “in & out of my place (my amplifier has an annoying hum that needs to be taken care of)”

next up is Tokyo's [Makoto Oshiro](#). I first became aware of his work with his incredible debut double CD on hitorri, 'Phenomenal World', one of my favorite releases of 2014. he works quite a bit with [Takahiro Kawaguchi](#) in duo and in trio (adding [Satoshi Yashiro](#)) as The Great Δ. in 2016, he came to NYC and played duo sets with Kawaguchi and [Richard Kamerman](#), both very enjoyable, video of the first is linked below. a brief bio:

"Makoto Oshiro (b. 1978, Okinawa) is a Tokyo-based performer and artist. His primary medium is sound, but he also combines other elements including light, electricity and movement of objects. In live performances, he uses self-made tools and instruments that are based on electronic devices, every day materials, and junk. His installation work handles sound as a physical and auditory phenomenon, and focuses on characteristics such as vibration and interference. "

amazingly this is Makoto's first released solo piece since the aforementioned Phenomenal World in 2014.

very excited to present 'in & out of my place (my amplifier has an annoying hum that needs to be taken care of)', recorded on April 23rd in Tokyo.

lossless DL link: <https://we.tl/t-lfbXSSYzBP>
PayPal to makoto.oshiro@joy.ocn.ne.jp

April 29: more atmosphere, the closing track to one of the alltime great LPs in any genre. 'soul is you'. [“What Is Soul” by Funkadelic] <https://www.youtube.com/watch?v=RgPIqOh9uTU>

April 29: more atmosphere, the closing track to another one of the alltime great LPs in any genre, plus it samples 'What Is Soul'. ["Three Sixteens" by UGK] <https://www.youtube.com/watch?v=zVYEggDGmUc>

April 29: more atmosphere, we have another exciting blind overdub collab track up next. ["I'd Rather Be Blind, Crippled and Crazy" by O.V. Wright] https://www.youtube.com/watch?v=HKeY6zZ_0Ms

4/29/20, 85th piece: Shots, "First Things First"

I'm honored to announce that the next entry for AMPLIFY 2020 comes from Shots, an exciting trio comprised of [Daniel Dimaggio](#) and twin brothers John and Matt Friberg. The three have performed together for numerous years, but started working towards the enigmatic sound that defines their current work in 2015. Their debut recording, "D.C.", was featured in A Nice Weather for War—a compilation on [Graham Lambkin's](#) Kye label—and they've since been featured on exciting labels such as Bánh Mi Verlag, Regional Bears, and Careful Catalog.

Their album from last year, Private Hate, is one of the most fascinating records I've heard in recent times. They provide a real inscrutable form of field recording-cum-performance wherein sparse gestures and the sounds of their "fields" project an uncanny middle ground of perception: What sounds are intentional and what sounds are accidental? What sounds are sourced from the artists and what sounds are sourced from their locale? What are even the roles of all three members? The answers are never clear and, consequently, the music feels like the participants are both crucial and completely unnecessary for its existence. In other words, it has a genuine and subtle mystique.

For AMPLIFY 2020, they've created a half-hour piece titled 'First Things First' that was the product of individual recordings blindly overdubbed later. Mastering was handled by [Taku Unami](#), an artist who is an important forebear to the works of Shots themselves. -Joshua Minsoo Kim

lossless DL link: <https://we.tl/t-vlpCvZmcag>

PayPal to john.friberg1@gmail.com

4/30/20, 86th piece: Anastassis Philippakopoulos, "unwritten music"

I'm very happy to welcome Athens' [Anastassis Philippakopoulos](#) to 'quarantine'. Anastassis has been a member of the Wandelweiser composers' collective since 2003, but has only a handful of releases. this is in part because composing for Anastassis is a extremely slow process, sometimes he spends an entire year working on a three minute piece. his remarkable 'piano works' CD ([elsewhere](#), Feb 2020, performed by [Melaine Dalibert](#)) is 34 minutes long, 12 pieces composed over 14 years.

it's hard to believe that it was just 2 1/2 months ago that Anastassis was in NY to celebrate the release of 'piano works', staying at our place and fully enjoying his first time in NYC. Melaine played his pieces (beautifully) on consecutive nights in Brooklyn and Manhattan, and before the first one, when everyone was standing around talking, Anastassis sat down at the piano and played, quickly and casually, for a few minutes, just to give himself a sense of how this specific piano sounded. I happened to be watching and thought his brief improv was really enjoyable, and so while I knew that as a composer, he is a strict perfectionist, I hoped he could contribute a piece to AMPLIFY with a more self-tolerant mindset, and thankfully for us he has. Anastassis says that this "was an improvisation on my upright home piano, with sound engineer my wife Katerina", helping with mic placement.

really glad for Anastassis to be part of AMPLIFY and happy to present his 'unwritten music', recorded April 28th in Athens.

lossless DL link: <https://we.tl/t-WKXhODa3BF>

PayPal to paypal.me/philippakopoulos

April 30: more atmosphere, Sean Baxter's favorite song, via *Annalee*. ["Just How Many Times" by Cold Chisel] <https://www.youtube.com/watch?v=3X-qC7i6GdU>

4/30/20, 87th piece: Delphine Dora, "lost in my dreams, a nightmare maybe"

Delphine Dora may be one of the more unlikely AMPLIFY 2020 participants, as compared to previous contributors her work has increasingly steered towards more outwardly folk and pop song forms. In fact, her latest full-length album, 'L'inattingible', is arguably her most ambitious and highly orchestrated statement yet, marking a major creative leap forward for her as a songwriter and composer. If you haven't heard that album yet, carve out some time to check it out. It's truly magical.

But, to refer to Dora as a songwriter, and a songwriter alone, is grossly misleading. Start combing through her back catalog and you'll uncover a startling range of material. Through solo and collaborative releases on her self-run label, Wild Silence, to more poetry driven works and other efforts with Sophie Cooper and Bruno Duplant, you'll find an artist that is working across a broad range of styles that often times straddles the lines between jazz, improvisation, modern classical, avant folk, ambient, field recordings, etc. Ultimately, her body of work displays a pure love affair with sound, which at the end of the day is why we are all here, right? When asked recently about what she has been doing during this quarantine period, she wrote that from her countryside location in France one of the things has been "...deeply and carefully listening to the sounds outside - the birds singing - and trying to savour the subtlety and beautiful quality of sound around."

With that, Delphine has submitted a piece for AMPLIFY 2020 titled 'lost in my dreams, a nightmare maybe' that was composed between April 26-28 using piano, keyboards, modular synth, objects, field recordings, vocals. -David Perron

lossless DL link: <https://we.tl/t-7zQxEwDlaK>
PayPal to delphine.dora@gmail.com

April 30: oh no, RIP Tony Allen. ["Sorrow Tears & Blood" by Fela Kuti and Afrika 70] <https://www.youtube.com/watch?v=ktkxwRojUaM>

5/1/20, 88th piece: Jérôme Noetinger, "The day will come when our silence will be more powerful than the voices you strangle today"

it's hard to believe that the great Jérôme Noetinger (Rives, FR) has never been in an AMPLIFY before, but this is indeed his first. I have seen him play many times including one Musique Action fest where he was a featured artist and played in 5-6 different combos over the course of the week. I have seen him as part of MIMEO in Nancy and Bologna and London, as part of Le Cube and Cellule D'Intervention Metamkine, in duo with [Lionel Marchetti](#) multiple times, the list goes on. he has done three Ersts over the years, duos with Erik M (2003) and Will Guthrie (2011) and the MIMEO/John Tilbury (2002), all great.

Jérôme of course has long been one of the most inspirational people in experimental/new music, as he has been pouring in so much energy in so many ways to our scene for so many years. he was born the same year as me (1966) but I did not start Erstwhile until 1998 and ErstDist and ErstWords and surround and anything else all later than that.

but Jérôme was a decade plus ahead of me on all fronts, he did all of the following from 1987-89, before he turned 24:

- 1) founded the longtime scene backbone distro Metamkine (running it until 2018).
- 2) started his Metamkine label and the great Cinéma Pour L'Oreille 3 inch CD series.
- 3) began his incredible live Cellule D'Intervention Metamkine trio project, him and two filmmakers.

4) was one of three founding members of the essential French publication, Revue & Corrigée, still going 30+ years later.
and it seems like he has not slowed down for a second since, although this is his first released solo work since his superb 2017 'dR' CD.

so, obviously, I am completely thrilled Jérôme is part of 'quarantine', and very proud to present his five part suite for May 1:

"The day will come when our silence will be more powerful than the voices you strangle today."

Jérôme Noetinger:

"The day will come when our silence will be more powerful than the voices you strangle today."

1. The Final Countdown
2. Guillotine
3. Why don't artists ever stop?
4. The vestiges of chaos
5. The International

Duration : 23'49"

Composed at home April 25 - 30, 2020

Used without asking permission, Crass in Part 1, Henry Flynt & Nova'Billy in Part 5.

lossless DL link: <https://we.tl/t-T8dEmnTB3z>

PayPal to jeromenoetinger@no-log.org, and Jérôme will donate all contributions to ADA

(<https://www.ada-grenoble.org/>) a non-profit organisation he is working with in Grenoble to help Asylum Seekers.

May 1: more atmosphere, here's a rarity for Bandcamp craziness day. ["Eat & Buy & Eat" by Audio Sports Twigy] <https://www.youtube.com/watch?v=s6tCuWsUctI>

5/1/20, 89th piece: Christian Mirande, "Night Moves"

Philadelphia's [Christian Mirande](#) has emerged in the last few years as a fascinating new voice, with releases on [Glistening Examples](#), [Hanson Records](#), Recital, No Rent and Vitrine among others.

I'm going to keep this one short because of Bandcamp craziness day and just say that I'm very happy that Christian is part of this series and proud to present his 'Night Moves'. recorded April 28 in Oklahoma City.

lossless DL link: <https://we.tl/t-JpN2s3rCie>

PayPal to visualizeedassanta@yahoo.com

May 1: more atmosphere, sending another one out for Tony Allen. ["Water No Get Enemy" by Fela Kuti] <https://www.youtube.com/watch?v=kisTH3SFegc>

5/2/20, 90th piece: Sarah Hughes, "In A Tissue"

next up is [Sarah Hughes](#) (West Sussex, UK), who has been an integral part of the UK scene for more than a decade. I will defer to her bio:

"Sarah Hughes' multidisciplinary arts practice, comprising composition, performance, curating and installation, revolves around the relationship between social and environmental systems of cooperation. The work draws from various contexts including ecology, feminist politics, alternative economies, land use, and protest in order to explore speculative systems of organisation and collaboration as the ground for social change.

Hughes's work has been exhibited and performed internationally, including at South London Gallery, Punt WG Amsterdam, and Modern Art Oxford. Her compositions have been performed by various ensembles and at various festivals including London Contemporary Music Festival, Music We'd Like To Hear, and Huddersfield Contemporary Music Festival. She plays zither and piano in improvising groups and is a founding member of the Set Ensemble, a group of musicians dedicated to the performance of contemporary composition. Realisations of her compositions and solo work have been published by Mappa, Another Timbre, Suppedaneum, Melange Editions, and Consumer Waste."

Sarah kindly contributed this piece despite not having access to her normal methods of recording, so this is her first home recording ever. I'm very glad she did this and am very happy to present her 'In A Tissue', recorded/compiled April 25/26.

lossless DL link: <https://we.tl/t-BOacotgndO>
PayPal to compostandheight@gmail.com

5/2/20, 91st piece: Helm, "Droned Distancing"

next up is London's Helm ([Leuk W Youngre](#)). I will again defer to his well-written bio:

"Helm is Luke Younger, a sound artist and experimental musician based in London, working with a vast array of revolving instrumentation and abstract sound sources. Younger's compositions build dense aural landscapes that incorporate elements of musique concrete and industrial music alongside hallucinatory drones and various acousmatic phenomena."

Luke has put together an impressive discography as Helm since 2006, with his primary label being Pan. today's piece relates to his first LP, 'To An End', released ten years ago, and is the longest single studio Helm track to date.

very excited to present 'Droned Distancing' by Helm, recorded April 2020 in London.

lossless DL link: <https://we.tl/t-FksAzfVAVP>
PayPal to paypal.me/alterstock

5/2/20, 92nd piece: Utah Kawasaki, "20200503"

so everyone these days is livestreaming, but here at AMPLIFY, we have a 'futurestreaming' piece from Tokyo's Utah Kawasaki ([Yuta Kawasaki](#)). thanks to time zone differences, his piece was recorded on May 3 and is being posted on May 2.

Utah has been a synth wizard since he was a teenager, with one of the strongest releases on the great Zero Gravity label back in 1996 (Static Pulse). his empathic duo with [Ami Yoshida](#), Astro Twin, was part of the 2002 AMPLIFY in Tokyo but he did not make his first appearance on Erstwhile until 2015, with the superb Amorphous Spores (duo w/[Takahiro Kawaguchi](#)). in recent years, he has released two incredible essential double CDs, U Is For Utah (w/ Ju Sei, Meenna, 2014) and the solo Restless Thoughtlessness (Basic Function, 2018, linked below), hunt these down and check them out if you haven't.

enough talk, let's get to the sounds. really excited to present '20200503', recorded May 3 in Tokyo.

lossless DL link: <https://we.tl/t-0ZJmZrVk0q>
PayPal to <https://www.paypal.me/utahkawasaki>

5/3/20, 93rd piece: Kiera Mulhern, "Cave outside of which"

I was first introduced to the work of Kiera Mulhern when she emailed a recording she had made for a potential release on Penultimate Press:

Dear Mark,

I hope this finds you well.

Enclosed is a demo of my recent language and sound composition, Silt. I'm a longtime fan of PP and think this work could fit well among your releases.

To briefly contextualize, I'm a poet, filmmaker, and sound artist based in NYC, and my work looks at the swath of human time from the detached standpoints of pre-humanity and post-apocalypse through an iconography of discarded artifacts and Edenic landscapes. Silt walks through distinct physical environments in a shifting arena of vapors, memories, field recordings, synthetic sounds, and lyric.

<https://soundcloud.com/anubisplushie/silt-demo/s-bpS4g>

Best wishes,
K. Mulhern

I did not get around to listen this for a week. I listened once, I listened twice, I listened a third time. A test I always give these things. I found it intriguing and containing enough mystery and substance to warrant release. I wrote to Kiera to express my interest in pressing up 300 of the finest sounding / looking audio artefacts to be conceived in 2019. She wrote back to say I was too late as Allon at Entr'acte had already confirmed a release *. Silt was released and recognised in some quarters which I was happy to see.

Kiera has a deft sleight of hand at creating nuanced audio collage flowing as naturally as the original source material. Kiera's voice often appears in poetic form, there's something distant yet giving about her works, somehow sensual yet surrounded in a fog that no other in NYC sound human manages to collect. Akin more to a photograph than a recording this is one to close your eyes, relax and enter.

* fuckity fuck fuck fuck fck fck fck

I missed out on 'Silt' but am very happy to present Kiera's 'Cave outside of which', recorded, processed, & arranged April 12-30. -Mark Harwood

lossless DL link: <https://we.tl/t-qPib4TyhND>
PayPal to kiera.a.mulhern@gmail.com

5/3/20, 94th piece: Toshimaru Nakamura, "Nimb #61"

two musicians have been on many more Erstwhile releases than anyone else. one is of course Keith Rowe, and the other is Tokyo's Toshimaru Nakamura, who has been part of so many classic releases over the years. here is just a partial list of his essential Ersts, in chronological order:

Toshimaru Nakamura/Sachiko M-do

Keith Rowe/Toshimaru Nakamura-Weather Sky

Sachiko M/Toshimaru Nakamura/Otomo Yoshihide-Good Morning Good Night

Keith Rowe/Sachiko M/Toshimaru Nakamura/[Otomo Yoshihide](#)-EL005

4g (Keith Rowe/Oren Ambarchi/Christian Fennesz/Toshimaru Nakamura)-cloud

Keith Rowe/Toshimaru Nakamura between

[Ami Yoshida](#)/Toshimaru Nakamura-Soba to Bara

Toshi also has been in six of the previous nine AMPLIFYs, every one between 2002-2011, and played an amazing 13 different sets in the epic 2004 Cologne/Berlin edition.

Toshi began his solo numbered series of NIMB pieces in 1999 with his first solo release on Zero Gravity. since then, he has titled most of his solo work 'Nimb' plus a number. after 20+ years, he is up to #61 and that's what we have for you today in 'quarantine'.

very happy to welcome back Toshi to his seventh AMPLIFY and to present 'Nimb #61', recorded April 17th at home in Tokyo.

lossless DL link: <https://we.tl/t-cSHqgby5pY>

PayPal to cdshop2@japanimprov.com (please mark 'for Toshi Nakamura')

5/4/20, 95th piece: Bonnie Jones, "An Hour is a Sea"

one of my favorite releases of Baltimore's Bonnie Jones has always been 2006's solo Vines (linked below), 20 minutes of precisely out of control gorgeous intensity. besides that, she only has a few other solo tracks over the course of her career, about 60 minutes total.

the track being presented here, 'An Hour is a Sea', isn't precisely 'solo', as it was designed for the blind overdub, amazingly titled, English-Democracy piece we posted a month ago today (#35). but it was created on her own and adds 48 more minutes to the prior 60, very happy for all of us. I will turn it over to Bonnie...

=====
An Hour is a Sea

recorded on headphones in my basement, Baltimore, MD, 3/30/2020

delay pedals, field recordings, mics, samples

Joe and I haven't been in the same room for nearly a decade. For my portion of Democracy I wanted to channel the ghosts of former rooms and sounds we've shared and made together. These sonic spirits occasionally appear in the piece as well as a brief encounter with Pauline Oliveros.

My friendship with Joe was formed by improvising and making music. When we met in 2004, we didn't know anything about each other, we made sounds together instead. "An Hour is a Sea" imagines my responses to what Joe might do if we were together again in the same room now, here.

thanks: Joe, Jon, Matt, Vanessa, Taku, Beatrice for helping this project come into the world!

lossless DL link: <https://we.tl/t-4uJ1qZPWqJ>

PayPal to bonniejones@gmail.com

May 4: more atmosphere, "time keeps draggin' on". ["Folsom Prison Blues (Live at Folsom State Prison)" by Johnny Cash] <https://www.youtube.com/watch?v=U9uk6NHK-AE>

5/4/20, 96th piece: Joe Foster, "Since I Don't Know When"

similarly to his duo partner Bonnie, Seoul's Joe Foster (Joseph Patrick Martin Foster) has also been stingy with his released solo work over his career. I count around 67 minutes total, and half of that is 2006's incredible Ethics (linked below), which you need to check out ASAP if you haven't.

so, again, here we have another 48 minutes of essentially solo material to add to that, differing only in intent as Joe elaborates on below, thus almost doubling his career output with one piece.

I can't wait to dig into both of these lengthy tracks and then go back to the original 'Democracy', really happy to present Joe's 'Since I Don't Know When'. here's Joe:

=====

4. Bonnie is right here, a couple feet to my left. I can't see her, but I know that her head is down, her hair hanging in her face. Her right arm is extended and her fingertips are so steady, white-knuckling a circuit until it tells secrets. We're pinballing between interconnectedness and independence and both at the same time. I'm not really worrying about anything. I can trust her.

3. Bonnie is in Baltimore. Maybe she's asleep, dreaming about things she won't remember and I'll never know. Someone earlier told her something surprising. Someone asked her about something she didn't want to say. Maybe it was a forgettable day or maybe it changed everything forever.

2. I'm in a living room in my boss's brother's apartment in Yangpyeong, where I'm staying while he and his family are abroad for the year. Bonnie comes over every weekend and we play and then she and Jeong Eun and I go eat and drink, and Bonnie spends the night. She's only in Korea for a few more months.

1. I'm in my kitchen in Geumho, hunched over a laptop. Jeong Eun is in the other room, watching Netflix with headphones. I'm pretty tired, but I feel okay. It's fun not knowing what I'm doing but doing it anyway, trying so, so hard. I don't know if it's any good, and Bonnie is so far away that it's last night there. We're not going to meet in Philadelphia and play at vox populi this spring after all.

0. Bonnie and I recorded these halves of Democracy by ourselves, no plans, no agreements. Matt Revert made a blind composite of our faces. I asked Beatrice Murch if I could use a photo she took of a Georgia O'Keeffe coloring book she and her son made under quarantine in the Netherlands (remixed here by Matt Revert). Taku Unami mixed our two solos, hands off style, and was the only one who'd heard it before Jon posted it with a nice write-up on Facebook. I really love how it came out and all the things it made me think about and feel. Distance matters not to friendship and there is no such thing as time.

This has been a long while coming, and I'm really glad you're listening. This song is called Since I Don't Know When.

Thanks to Bonnie, Jon, Vanessa, Matt, Taku, Beatrice, Jeong Eun, Bryan, JP, Andrew, Ami, Toshi, and fucking Dave Quam.

lossless DL link: <https://we.tl/t-unay3xXMXI>
paypal is josephpmfoster@gmail.com

May 4: more atmosphere, to celebrate the first new Edith Frost music in many years out today, here is the first track from her incredible first CD, Calling Over Time. ["Temporary Loan" by Edith Frost]
<https://www.youtube.com/watch?v=6GVQE-SXXtA>

May 4: more atmosphere, 'agitate, educate, organize!' ["How We Gonna Make the Black Nation Rise?" by Brother DJ] <https://www.youtube.com/watch?v=S-HQR2-s1J4>

May 4: more atmosphere, 'the beat goes on, the beat goes on, the beat goes on til the break of dawn'
["Sure Shot" by Xanadu] <https://www.youtube.com/watch?v=BgBDBMUUEdI>

May 4: more atmosphere, 'don't front'. ["Doobie Ashtray" by Devin the Dude]
<https://www.youtube.com/watch?v=4bF-DR-aQWc>

May 4: more atmosphere.

'life is too short, don't you agree?
while I'm living my life, don't fuck with me.'

[“Life Is 2009” by UGK] <https://www.youtube.com/watch?v=FsP3Zo7r4uA>

May 4: more atmosphere:

"You really shouldn't oughta fight it
The music is designed to do no harm
It's just for you"

[“Standing On The Verge of Getting It On” by Funkadelic]
<https://www.youtube.com/watch?v=zmJqDfdGmV4>

May 5: More atmosphere, desolate places -David Barnes [“Jackpot” by The Congos]
<https://www.youtube.com/watch?v=BN8wCFbhosw>

May 5: More atmosphere, Keep on steppin' 'til you reach higher ground -David Barnes [“Keep On
(Original Extended Mix)” by D Train] https://www.youtube.com/watch?v=16nR_0XqNw4

May 5: More atmosphere, let your mind be freeeeeeeeeeee -David Barnes [“Po It Up” by Big Moe, Hawk
& Z-Ro] <https://www.youtube.com/watch?v=51fNtmx9XN0>

May 5: More atmosphere -David Barnes [“Reverb” by DJ Rashad]
<https://www.youtube.com/watch?v=18sx8F1ZCVo>

May 5: More atmosphere, and I had to sing it twice -David Barnes [“Living Inside Your Love (12”
Extended) by Phyllis Hyman] <https://www.youtube.com/watch?v=8XYGreWaCsA>

5/5/20, 97th piece: Dave Quam, “Till The Storms of Life Pass Us By”

oh man, this is an exciting one for me. for many years, I've been trying to get Portland's Dave Quam ([David Barnes](#)) to work more in 'our area' of sound (experimental electroacoustics?), because he's really good at it. I started the ErstAEU imprint in 2012 for many reasons, but maybe the biggest was that I wanted to do a CD of Dave and David Kirby ([David Scott Nielsen-Kirby](#)), because there was such an insane range of great possibilities between them that I would have no idea going in what it would be like, and that is rare and special for me.

anyway, the kirbarnes partnership has taken a while to kick into gear, but one of the most exciting developments of AMPLIFY so far for me personally is lengthy new pieces after many years from both of these gents. Kirby's piece back here in March (#14) was his first new music since 2012 and this is Dave Q's first time back working in our 'area' since 2011, when he played the 2011 AMPLIFY at the Stone, in duos with [Richard Kamerman](#) and Graham Stephenson and then in quartet with those two and Joe Foster, the one and only meeting thus far of The Dolphin. we may get that duo CD in the end after all, and hurrah for that.

I could keep talking for a long time about Dave, one of my favorite people and musicians, who has done so many different things already in his relatively young life. for instance, he wrote the first piece anywhere about footwork (in 2010 in xlr8r, linked below), he is an expert on so many areas of music, he is an incredible, wide-ranging DJ, on and on. but I want to hear the new piece at least as much as you people, heh.

so, I'm thrilled to welcome Dave to his second AMPLIFY and to present 'Till The Storms of Life Pass Us By', recorded May 3rd 2020, from source material accumulated throughout April.

lossless DL link: <https://we.tl/t-0Rt2cGzSbl>

PayPal to desmondbarns@gmail.com

May 5: more atmosphere, one of the great alltime funk records. [They Say I'm Different by Betty Davis]
https://www.youtube.com/watch?v=MpuDoR_LOM0

May 6: I have been hesitant to write this, as I said earlier there are so many people reading this more qualified to talk about Sean Baxter than me, but I did think I should at some point try to explain why I/we dedicated the fest to him, and no better time to try to do so than in between the work of two Melbourne musicians. there are a bunch of reasons, and probably not all are so obvious. here are some:

1) I am not the me of a few decades back who needed to hear everything, but I do feel like I still have a pretty good grasp on the scene overall, as you can see by how this fest has come together so quickly.

but Sean was barely on my radar, I never met him or saw him play, and yet he had such a huge impact on so many people who I care about in this area, personally and professionally. so this part of the dedication is to keep reminding me that no matter how much I know or think I know about the area of music I work in, there is always much more to learn, new people popping up, people making great work or with great potential but not having the time/focus/confidence to get it out to people. when we started this less than two months ago, I thought it would be impossible to get to 200 entries and now I think it will be easy.

2) much more obviously, Sean was a huge supporter of the Australian scene. we had already planned to invite a lot of Australians but even more post-dedication, I think.

3) Sean (along with [Annalee](#)) was an incredible show organizer, and again that is something I/we had planned to try to feature during this, artists who also inspire/galvanize/organize others, but again we are trying to do this even more post-dedication, I think.

4) it takes a good bit of my energy to do this, into the 48th straight day of posting pieces now. Sean's name (and now face) up top lets me imagine him yelling at me to keep it going when I need, hehe.

and again, as I wrote earlier, there are at least 50 people reading this who are much more qualified to talk about Sean and I encourage them to do so below, at length hopefully.

Comments on Sean's work with the MIUC [The Make It Up Club]:

Sean was there from almost the start back in 1998 and I came in and out from around 2001. The originators of MIUC [The Make It Up Club] were Ren Walters, Will Guthrie and Tim O'Dwyer. And maybe I'm missing someone else out, sorry if I have. Sean and I were keeping it alive amongst many other brilliant curators and organisers for a very long time and I will always be there to help maintain this very integral institution in Melbourne that has so much involvement with amazing artists from all over the world. So much love to the local and global community. ❤️ -Annalee Koernig

[Annalee Koernig](#) and Sean were the most generous of hosts and organizers. Sean's intro for my set at MIUC made me blush, he was so passionate, the energy was what I needed knowing this would be my only chance to perform in the area for many years. I feel a close connection to the Melbourne scene thanks to them and am sending all of my love to Annalee who I think of everyday, now more than ever. All of my love to you Annalee. ❤️❤️❤️❤️ -Maria Chavez

Sean and Annalee were both supporters of my many trips to Australia. The Make It Up Club in particular. I played there many times and he and Annalee programmed one of my first video installations at Horse

Bazaar. It was in the gents toilets and was the wall of the actual urinal. It gave me great pleasure to piss on my own work. 😊 -Mike Cooper

Hey Mike, the night at Horse Bazaar was called Stutter, which was something that I was running weekly from 2007-2011. There was a focus on all kinds of experimental, avant, everything and not just improv (although a lot of it was). I think there might be some documentation of your urinal piece which I'll try to find for you. Hope to see you here sometime in the future. Maybe to celebrate Seanie when we're all able to come together again. X -Annalee Koernig

The Make It Up Club still ranks amongst the top of the list for venues I have played at in my life. Met a lot of my favorite people in the world that night too.

Sean & Annalee treated me with the utmost respect, despite just being a 21 year old shithead still trying to figure out what I was doing with noise. Bless them & the Australian experimental scene forever. -Keb Geiger

It totally formed part of who I am... people don't realise, the now very busy Melbourne music scene was formed and structured, by and large from the continuing support (20 years worth!!) of the MIUC... -Kristi Monfries

I think the global community of experimental music would be hard pressed to find anyone that didn't have only a degree or two of separation from Sean. He was an unforgettable, inspiring presence, such an easily loveable soul. I feel your sentiment so much. The memory of this man and what he stood for has kept me motivated indeed. :) -Justin Ashworth

May 6: RIP Florian Schneider. [Tone Float by Organisation] <https://www.youtube.com/watch?v=s-wNx-6mMkU>

5/6/20, 98th piece: Joel Stern, "10pm Eternal"

Melbourne's [Joel Stern](#) made quite a few collaborative electroacoustic records from 2002-2007 with collaborators he met while he was living in London for part of that time. not sure how remembered the Twothousandand imprint (run by [Anthony Guerra](#)/Michael Rodgers) is but they did some exciting work at the time documenting the younger, rougher and more noise-influenced work of a group of mostly non-Brits in London, those three, Mattin, Seymour Wright (one of his earliest releases) and a few others. Joel then made a solo record released in 2008, Objects.Masks.Props (Naturestrip), and since then family and running the incredible Liquid Architecture have taken precedence, so amazingly this set of pieces is his first released solo work since 2008. Joel says:

Since Covid lockdown started in Australia, Helen, me, and our toddler twins Vyv and Bea, have been essentially stuck inside our place in the northern suburbs of Melbourne. Our house is in an old industrial building and has a couple of levels but no rooms or doors or any other material separation. It is in effect one acoustic space. Once the twins are asleep around 8pm we keep things pretty quiet. Being at home every night, I had an intense compulsion to start producing music again, for the first time in ages. I don't like working in headphones though, so it had to be done at extremely minimal volume, to avoid waking the kids.

These recordings were all improvised around 10pm in the liminal space between the kids' bedtime and mine. The first three pieces use rudimentary open circuit board synths and were made in an attempt to calm down at the end of long stressful days. They're titled Lux, which is the name of the building we live in. The last piece is made using three old French manivelle music boxes that I recorded and layered blind.

I think of it as a sleep and dream aid. Thanks to Jon for inviting me to participate in this project, and all the other artists for your great work.

lossless DL link: <https://we.tl/t-AheJdN8SII>

Joel asks that you donate here instead of to him: <https://www.asrc.org.au/donate-now/>
or to contact him: joel@otherfilm.org

5/6/20, 99th piece: James Rushford, "Terrace"

very happy to welcome Melbourne's [James Rushford](#) to his first AMPLIFY. I have seen James perform here in NYC quite a bit in recent years (thanks to [Blank Forms](#)) and am thrilled that he is currently working on his first Erst (duo w/[Graham Lambkin](#)). his bio says:

"James Rushford is an Australian composer-performer. His work is drawn from a familiarity with specific concrète, improvised, avant-garde and collagist languages. Currently, his work deals with the aesthetic concept of musical shadow."

I'm a big fan of James and his work, very excited to present 'Terrace', recorded/assembled March 15-May 3.

lossless DL link: <https://we.tl/t-EFio6DEohK>
paypal is jamesrushford@hotmail.com

5/7/20, 100th piece: Jürg Frey, "List of Words List of Sounds"

7 weeks into 'quarantine' and we are up to piece #100, which is from the incredible composer/sound artist [Jürg Frey](#) (Aarau, CH), appearing in his first AMPLIFY. his bio says "He developed his own language as a composer and sound artist with the creation of wide, quiet sound spaces. His work is marked by an elementary non-extravagance of sound, a sensibility for the qualities of the material, and precision of compositional approach."

over the past 25 years, Jürg has created a remarkable body of recorded work and in recent years, he has been adding major works to that at an increasingly rapid rate. I have been lucky enough to work with Jürg on two fantastic Erst projects, 2014's double CD 'II' (duo w/Radu Malfatti) and 2017's six hour, five CD masterwork 'L'âme est sans retenue I' (originally made in 1997 and not previously released) and hope to work together even more in the future.

I'm thrilled Jürg took the time from his busy schedule to create a piece for AMPLIFY, 'List of Words List of Sounds', composed, recorded and edited from April 23 - May 4 in Aarau.

Jürg says: "To have my four favourite labels here would be lovely:

<http://www.erstwhilerecords.com>

<http://www.elsewheremusic.net>

https://www.wandelweiser.de/_e.../_ewr-catalogue/index.html

<http://www.anothertimbre.com> ”

lossless DL link: <https://we.tl/t-Hf3DXuPPwn>
PayPal to jufrey@sunrise.ch

5/8/20, 101st piece: Heather Frasch, "The sound of objects helps me remember"

kicking off our second hundred pieces, Berlin's [Heather Frasch](#) is likely an unfamiliar name to many here. she has worked with [Lo Wie](#) and [Ryoko Akama](#) and Lucio Capece and Axel Dörner and [Seth Cluett](#) among others, but excitingly this is her first released piece of music under her own name. her bio: "Heather Frasch is a composer of acoustic and electroacoustic concert music, performer/composer (flute, laptop/electronics & sonic objects), and creator of interactive sound installations and digital instruments. Through the creation of complex timbres, the usage of unstable notation systems, and electronics her work explores notions of fragility and stillness within an intermedia sonic arts practice. Influenced by the dis-embodiment of acousmatic music practices, she investigates the re-embodiment of sound and the intimacy between humans and their technological objects."

very happy to present Heather's performance of her piece "The sound of objects helps me remember", recorded May 1 in Charlottesville, VA.

lossless DL link: <https://we.tl/t-ATNTXltRgP>
support, if you can: hfraschgerman@gmail.com

May 8: more atmosphere:

"I've seen better days than this one

I've seen better nights than this one

Tension is rebuilding

Something's got to give"

["Something's Got to Give" by Beastie Boys] <https://www.youtube.com/watch?v=teQqelBTw7g>

5/8/20, 102nd piece: Lee Patterson, "to make a virtue of clumsy, drunken sins"

[Lee Patterson](#) is highly skilled at teasing sounds from unexpected sources, be they chalk, springs, burning nuts, water boatmen beetles, aquatic plants or an array of homemade instruments of his own devising. Based in Manchester, Lee has collaborated with a vast crop of folks including Mika Vainio, Jennifer Walshe, David Toop, Rhodri Davies, John Butcher, Greg Pope, Benedict Drew, Luke Fowler, Lucio Capece, Rie Nakajima, Angharad Davies, Phil Durrant, Keith Rowe, John Tilbury, Xavier Charles, Tetsuya Umeda and even me. All this collaborating, as well as radio and television appearances, has kept him so busy that this piece is his first solo release since 2012, and we are lucky enough to be presenting it!

Here's "to make a virtue of clumsy, drunken sins" -Vanessa Rossetto

lossless DL link: <https://we.tl/t-mxsZbKlxim>
PayPal to gleepatterson@hotmail.com

May 8: more atmosphere, 'it does something to my brain, what it is I can't explain'. ["Funky Music Sho Nuff Turns Me On" by The Temptations] <https://www.youtube.com/watch?v=BLLtRuZARbM>

5/9/20, 103rd piece: Feronia Wennborg, "Innewconstellations"

[Feronia Wennborg](#) also came on to my radar as a demo submission. This time it was the 'soft tissue' recording, a Glasgow based project she has with Simon Weins, which I did release at the end of 2019. I liked the name and was immediately captured by the balance between somewhat unnerving frequencies and vague 'musicality'. Like most audio I am attracted to, it felt deceptive and mysterious. These weren't just frequencies and melodies, there was something else in the mix I could not clearly identify. It struck me as a take on the simple I had yet to encounter. I released this and it went down well:

"Soft tissue explores the relationship between physical objects, pre-recorded material and digital processing within networks of micro amplification. The resulting compositions are full of tiny bits and

occurrences comparable to an eyelash in your eye, a mosquito whizzing by, a tinkle of a small bell, a seconds-long door creak, little squelches from the stomach – something barely there that gets our full attention” - [Natalia Panzer](#), FACT magazine.

The Glasgow scene being a tight proud network, some were surprised by this release as these two were not known in the healthy scene within that rainy witty city. From that younger, wiser and healthier generation they orbited the art scene prior to their forays into the sound world. A couple of people pointed me in the direction of Feronia’s debut solo cassette which they considered a minor classic. Again, the apparent simplicity revealed an alchemical moulding of the everyday into something playful and mysterious. Not exclusively focussed on sound, the works produced by Wennborg also dip into film and visual realms.

This new work hints at further movements from a developing construct and I am pleased to present Feronia’s ‘Innewconstellations’, recorded and processed at home April 25-May 3. -Mark Harwood

lossless DL link: <https://we.tl/t-kjViRAztXR>
PayPal to feroniawennborg@gmail.com

May 9: RIP to the great Little Richard. [“Tutti Frutti” by Trio]
https://www.youtube.com/watch?v=_5M42TO8GUw

5/9/20, 104th piece: Jeph Jerman, “cutter”

next up is another special one for me, Jeph Jerman (Cottonwood, AZ).

in July 2004 I was vaguely familiar with Jeph's work and I was still flying from the high of our insane Cologne/Berlin AMPLIFY, 34 sets over two weeks in two cities. I came back home and a couple of months later I attended the NYC night of Jerman, [Tim Barnes](#), Sean Meehan and [David Daniell](#), in various solo and duo combos. this night got me so revved up that it inspired me to start the (brief but intense) ErstQuake festival series with Tim that fall, which I know inspired many others in turn. Jeph was the person most responsible for this leap, his performing energy was/is very remarkable and special. a bunch of years later I paid this back by helping to get the Jerman/Barnes duo going again, releasing their great Mattering on Erst in 2015 which led to quite a few subsequent concerts and releases, fantastic duo.

Jeph has put together a truly impressive body of work since beginning as Hands To in 1986, discogs lists an incredible 163 releases (!). I've put a few links below, well worth investigating if you don't know his work already.

really thrilled to welcome Jeph to his first AMPLIFY and to present his 'cutter', recorded in April, using a cheap analog cassette recorder, old office chair, kitchen sonics, sound files and no-input amplifier.

lossless DL link: <https://we.tl/t-xgU4l6RmpL>
PayPal to azanimist@hotmail.com

May 9: more atmosphere, happy Mother's Day to all!!! [“Music For My Mother” by Funkadelic]
<https://www.youtube.com/watch?v=N6h5yQVktA>

5/10/20, 105th piece: Cathy Lane, “Here We All Are (Lucier mix)”

London’s [Cathy Lane](#) is a composer, sound artist and academic whose work initially came to my notice due to her use of speech and field recordings, my primary areas of interest. Her 2013 album “The Hebrides Suite,” released by Gruenrekorder, is so vivid that it plays out like an audio documentary,

allowing listeners to almost see the Hebridean scenery and people so lovingly examined within it. Her work aims, in her words, “to explore aspects of our listening relationship with each other and the multiverse.”

Cathy is co-director of CRiSAP (Creative Research in Sound Arts Practice) at University of the Arts London as well as a lecturer, editor and author. As editor of a book I truly love, “Playing with words: the spoken word in artistic practice,” Cathy’s scholarship has informed my outlook in immeasurable ways, and here she uses the work of Alvin Lucier as a reference point. I am ecstatic to present her contribution to AMPLIFY, “Here We All Are (Lucier mix)” -Vanessa Rossetto

lossless DL link: <https://we.tl/t-u8feCTxq3K>
[paypal.me/cathymlane](https://www.paypal.com/paypalme/cathymlane)

Cathy has stated that all money sent to her will be donated to the Hackney Foodbank <https://hackney.foodbank.org.uk/>

5/10/20, 106th piece: Rie Nakajima, “carpet”

next up is London's [Rie Nakajima](#), very happy to have her join 'quarantine'. her bio:

"Rie Nakajima is a Japanese artist working with installations and performances that produce sound. Her works are most often composed in direct response to unique architectural spaces using a combination of kinetic devices and found objects. Fusing sculpture and sound, her artistic practice is open to chance and the influence of others, raising important questions about the definition of art."

Rie has a relatively small discography, led by her superb Four Forms LP (Consumer Waste, 2015). she released a solo cassette, 'Fusuma', in late 2019, and also has a bunch of collaborative releases. I have not been lucky enough to see her live yet, but her shows always seem to leave the audience energized and excited (read the [David Toop](#) blog entry linked below for an example).

very glad to welcome Rie to AMPLIFY and to present her 'carpet', recorded May 8 in London.

"This is an unedited recording with all familiar objects I have been using at home." -Rie

lossless DL link: <https://we.tl/t-aiZVo4yip8>
paypal is erimajikana@gmail.com

May 9: more atmosphere, have to sneak this one in on Mother's Day. [“Mother Sky” by Can]
<https://www.youtube.com/watch?v=VDBpZdQNp9E>

5/11/20, 107th piece: Jason Lescalleet, “The Feckless Dreamer”

as we get deeper into the fest, we are starting to occasionally repeat artists (one month minimum in between) and today we have the very welcome return of Maine's [Jason Lescalleet](#). today is his birthday (happy birthday Jason!) and to help celebrate, he has contributed two more new tracks, collectively titled 'The Feckless Dreamer.' I will cut and paste some of his previous intro:

=====

Maine's Jason Lescalleet has been among my very favorite musicians since starting Erstwhile. we first worked together in 2001 (Forlorn Green) and have done six more Ersts since then, three w/ Graham Lambkin, two w/ Kevin Drumm, and the epic, amazing, go listen to it ASAP if you haven't before Songs About Nothing. also I have seen him live 31 times in different cities and contexts, which Jason believes is the most anyone has seen him perform.

so, yeah, I'm a fan. Jason has also been an AMPLIFY mainstay, appearing in three of the previous nine as well as all three ErstQuakes and some other shows I organized, and so I'm especially thrilled to have him on board for 'quarantine'.

very happy to present Jason's 'The Feckless Dreamer', recorded/edited/mixed/mastered from May 3-10, recorded on the Salmon Falls River in Berwick, Maine.

lossless DL link: <https://we.tl/t-ncZOMvz2Ai>
PayPal to glistening.examples@gmail.com

5/11/20, 108th piece: Brent Fariss, "The Juggler (an imaginary play about Robert Lax)"

[Brent Fariss](#) is a perpetually friendly face and fixture around the Austin experimental music community. He and his bass have collaborated all over the musical spectrum, from the Gates Ensemble to the New Music Co-op to the Waco Girls and everything in between. The recipient of two Meet the Composer grants, Brent's stated goal in music is "exploring the nature of sound (timbre), elevating it to the same level as melody, harmony, rhythm, and form."

Brent's contribution to AMPLIFY is a live realization using field recordings of friends and family members and many other elements to create an imaginary play. Here's his description of the work:

"The Juggler is inspired by the minimalist poetry of Robert Lax. A piece of musique concrete creating an environment of sine tones, field recordings, and a treated chamber quartet. The piece deals with the creative process, solitude, and an imagined incident of an artist struggling with writers block/ finding their way. "The Juggler" uses three of Lax's own poems as inspiration. I think of this as a soundtrack of an imagined (not yet performed?) play abstractly dealing with the life of Lax. The use of recordings, all made by close friends, act as memories for the juggler. From the sounds of Vanessa Gelvin's handwriting, imagined hymns played by the Cedar Choppers (a trio I play in with Travis Weller and Andrew Stoltz), my son, Vincent, playing his euphonium, and field recordings of exploring abandoned homes with a secret crush. These recordings used are a way to reflect on memories of friends that are sorely missed, that are all the more poignant during this time of quarantine and isolation.

Live Realization: May 1, 2020 (May Day)"

I'm very happy to present Brent Fariss' "The Juggler (an imaginary play about Robert Lax)" -Vanessa Rossetto

lossless DL link: <https://we.tl/t-YqrhDViGgZ>
paypal tfc@austin.rr.com

May 11: more atmosphere, 'going faster miles an hour'. ["Roadrunner" by Modern Lovers]
<https://www.youtube.com/watch?v=Gy88-5pc7c8>

May 11: more atmosphere, when Otomo and Sachiko started Amoebic in the late nineties, their releases consisted of cutting edge new music from Tokyo as well as this single reissue, a great, influential record from 1980.

"Instruments: acoustic guitar, percussion, piano, toy synthesizer, euphonium, whirled tube, clarinet mouthpiece, trumpet, toy piano, drums, bathwater, nailbrush, body, reeds, balloons, whistling, bass, gigglestick, musicbox, ukelele, cymbal, toothbrush, duck call, tape, electronic bird, squeaky chops,

chicken box, toy record player, plastic horn, voice, talking telephone, astro-phaser" [The Bath of Surprise by Steve Beresford] <https://www.youtube.com/watch?v=nArA9OvoxSQ>

5/12/20, 109th piece: Lance Austin Olsen, "I woke up this morning and Richard Penniman was gone"

next up is Victoria, BC's [Lance Austin Olsen](#). I will again defer to his well-written bio:

"Lance Austin Olsen is a Canadian painter and sound improviser. His work focuses on the dialogue between his abstract paintings, and his parallel work in composing tone poems, utilizing amplified objects, found audio tape, and tabletop guitar. The physicality of his large-scale paintings, often incorporating collaged and repurposed pieces of earlier work, is echoed in his sound compositions, where objects within the painting studio are appropriated as sound-making gestural devices.

In early 1997, Olsen met sound and visual artist Jamie Drouin, and immediately developed an interest in experimental music, organizing a series of local experimental sound performances, and co-founding the experimental label Infrequency Editions with Drouin in 2001. Olsen continues to collaborate with Drouin, with several well-received albums in their 20+ year discography.

Olsen has also collaborated with various international musicians and sound artists such as crys cole, [Ryoko Akama](#), [Joda Clément](#), [Mathieu Ruhlmann](#), [Gil Sansón](#), and [Barry Chabala](#), expanding both his knowledge and technical mastery composing with sound."

very happy for Lance to join us in 'quarantine' and to present his 'I woke up this morning and Richard Penniman was gone', recorded May 8-9 in Victoria, BC.

lossless DL link: <https://we.tl/t-eij9SbzViS>
paypal is lance@lanceolsen.ca

5/13/20, 110th piece: Maria Ahti, "Traces of Friction"

I first met [Marja Ahti](#) when she and her partner Niko-Matti Ahti invited me to perform in Turku, Finland in early 2019. We had a great few days together including a drive to a lake and sauna outside the city, something I would love to do again, if the gods allow. I also recall people warning me prior to that trip that Finnish people use so few words that often there are great silences which can make a social scenario awkward compared to our standard habits of dialogue. However, to be frank, the Ahti's and their friends pretty much spoke non stop during my entire stay there, exploding this myth with a torrent of words and wit. It was a great time.

Marja's press bio reads:

"Marja Ahti is an artist based in Turku, Finland. Ahti works with field recordings and other acoustic sound material combined with synthesizers, feedback and tape treatments, organizing sounds in a loosely associative way. She makes music that rides on waves of slowly warping harmonies and mutating textures – rough edged, yet precise compositions, rich in detail. Originally from Sweden, Ahti has been a part of the Finnish experimental music scene for more than ten years in different constellations. Besides her solo work, she is currently active in the duo Ahti & Ahti with her partner Niko-Matti Ahti and as a member of the Himera artist/organizer collective."

Marja belongs to this new school of musique concrete that incorporates many acoustic elements whilst juggling elements of the familiar and unfamiliar. Her new album, The Current Inside, is an elegant work which works with currents – connecting and animating movements in the form of air, water and electricity. The results are an intriguing and dynamic world of sound all crafted with delicacy and poise.

Although this album just came out I am glad I managed to coerce Marja to make a new piece for AMPLIFY quarantine and I am very pleased to present 'Traces of Friction', a new work for domestic and outdoor recordings, harmonium, electronics and magnetic tape, recorded April 30 – May 11 in Turku, Finland. -Mark Harwood

lossless DL link: <https://we.tl/t-7qqdhrs9ts>
paypal is marja@tutanota.com

May 13: more atmosphere, 'the rhythm is the bass and the bass is the treble.' ["Regulate" by Warren G ft. Nate Dogg] <https://www.youtube.com/watch?v=eiWCIZrJSZY>

5/13/20, 111th piece: Kate Carr, "on every stair another stairway is set in negative"

next up is London's [Kate Carr](#). Kate is from Sydney originally and moved to London in 2016, bringing her great Flaming Pines imprint with her. she has been very prolific in recent years, with releases on [The Helen Scarsdale Agency](#), [Glistening Examples](#), 3Leaves, and of course her own Flaming Pines. her bio: "Kate Carr's work explores our complex and contradictory relationship with the natural and built world. Her music blurs the boundaries between instruments and field recordings, underlining the intersections and overlaps between nature and culture and the myriad of incomplete ways we attempt to make sense of these terms. It explores place and non-place, being and imagining."

very happy to welcome Kate to 'quarantine' and to present her 'on every stair another stairway is set in negative', more info below.

=====

A piece on lamentation and rage.

Made from instrument recordings taken in my bathroom, and an old reel to reel tape which was playing what seemed to be hymns backwards on one channel, during April and May 2020 in London. The title is taken from Cities & the Dead in Invisible Cities by Italo Calvino.

lossless DL link: <https://we.tl/t-CHVkJ3Cz3C>
paypal is k8carr@hotmail.com

May 13: more atmosphere, 'wash your face and hands.' ["Superstition" by Stevie Wonder] <https://www.youtube.com/watch?v=egqv1mtos6A>

5/14/20, 112th piece: People Skills, "Zoom Meeting"

next up is Philadelphia's People Skills, invited by [Matthew](#). he has generously written his own intro also: "Hi my name is Jesse Dewlow, I record and sometimes release music under the moniker People Skills. I was asked for a bio, which I don't have prepared aside from snippets of reviews, so I thought I'd use this opportunity to share, for the first time, some of my own ideas about what I do. Not sure if writing this in the first person feels more or less pretentious than classic 3rd person but i apologize in advance either way.

In the mid 2000's I began to document my experiments in improvised song and sound collage using only found, free materials. because I had no musical training, recordings usually took the form of simple things I've heard or enjoyed, most often employing slow pop formulas to caricature listenable music. My practice however, is informed by deconstructive Situationist and Fluxus theory. I have no ambition beyond exploring sound as private decompression, anti-art concept, and as a vehicle for my father's unseen photographs. After his death in 2011, i found a communion between my home recordings and his self taught photography. To embellish the joy of amateurism, i pair our compulsions in an attempt to evoke awkward, exasperated reflections of the human condition.

People Skills material has been released by Siltbreeze, Blackest Ever Black, I Dischi Del Barone, Alien Passengers, and All Gone among others.

Thank you to Jon and the AMPLIFY 2020 curators for including me. Honored to be a part. My heart goes out to you all during this destabilized moment, but especially to those less advantaged that have always struggled to be recognized and survive under the force of industrialized society. Make no mistake, as we cling to art we enable this culture. I hope as we're all stuck at home right now in puzzled reflection (or zoom meetings), we can bring into focus new, more contrary ways of existing within oppressive paradigms."

very happy to present People Skills-'Zoom Meeting', recorded April 2020 and arranged May 2-12, 2020 in Philadelphia, PA.

lossless DL link: <https://we.tl/t-PvC0d5Jb8P>

May 14: more atmosphere, 'tryin' to survive, tryin' to stay alive' ["The Ghetto" by Too \$hort]
<https://www.youtube.com/watch?v=fw0uz88E2gI>

5/15/20, 113th piece: Devin DiSanto, "ritual out of order"

very very excited to welcome NYC's [Devin DiSanto](#) to his second AMPLIFY. it's no secret I've been a huge fan of Devin's since first discovering his work via his self-released solo disc 'Tracing A Boundary' in 2013. then he did an amazing ErstAEU duo disc with [Nick Hoffman](#) (Three Exercises, linked below). his set with Taku Unami in the 2015 AMPLIFY was fantastic live and then fantastic in a whole different way as a recording, to the point where I put it out as the only ErstLive from that edition of the fest (also linked below). he is consistently superb live, his most recent performance was in spring 2017, accompanying the recording of [Michael Pisaro-Liu](#)'s Anabasis which I was playing at high volume in Phill Niblock's loft in my quadrennial 8 hour DJ set there. Devin says:

"I'm a composer/performer originally from Hartford, CT but have been based in NY since '13. I try to focus on the ambiguous scope of audio / field recording and playback by combining passive and selective approaches to interpreting a moment or performance. I tend to use a pseudo-cinematic approach to link sounds or imply causal connections between them to create a continuity of space and hopefully some low level moments of suspense. I think this interest comes partly from comparing live albums to studio recordings when first buying music as a kid, or reflecting on differences between hearing something live and then listening and comparing it to some kind of 'definitive' version.

I'm thankful to have been asked to contribute something for this, especially with so many great artists and musicians that have inspired me over the years. Thank you Jon, Vanessa, and Matthew for putting this together."

thrilled to present Devin's 'ritual out of order', recorded 4/23, 4/29, 5/1, 5/14 in NYC. this is his first solo piece released since his debut in 2013.

lossless DL link: <https://we.tl/t-UvheCXPUPm>

paypal is devindisanto@gmail.com

5/15/20, 114th piece: Kevin Parks, "Love will make us"

very happy to welcome Seoul's [Kevin Parks](#) to his first AMPLIFY and back to the world of actively making music (this is his first release, solo or collaborative, since 2015). Kevin has done some incredible work with Joe Foster, check out their great Acts Have Consequences double CD if you haven't (link

below). he also did a very strong duo with Vanessa Rossetto for ErstAEU, Severe Liberties (also linked below). Kevin's bio:

"Originally from New York, Kevin Parks is an active composer and improviser currently teaching at Catholic University of Daegu, School of Music.

A graduate of Brooklyn College Conservatory of Music (CUNY), Kevin later received his M.A. from Dartmouth College. After working briefly at Rensselaer Polytechnic Institute in Troy, NY, Kevin taught computer music at the Seoul Institute of the Arts and is currently a Ph.D. candidate at the University of Virginia (Composition & Computer Music).

Kevin has studied composition with Charles Dodge, Curtis Bahn, Noah Creshevsky, Larry Polansky, Jon Appleton, Christian Wolff, Judith Shatin, Ted Coffey, and Matthew Burtner."

very excited to present Kevin's 'Love will make us', recorded May 13-14 in a small one room studio apt. in Seoul.

lossless DL link: <https://we.tl/t-KUXq5yX110>
paypal is [paypal.me/kp8](https://www.paypal.com/kp8)

5/16/20, 115th piece: Sun Yizhou, "It Doesn't Mean Anything"

I asked [Yan Jun](#) to invite some more Chinese musicians to AMPLIFY, as it seems like an increasingly exciting scene that I don't know too much about, and here we have his first invitee, 19 year old Sun Yizhou. Yan writes:

"Sun Yizhou is a tall guy. he looks older than his actual age, 19. as a high school student he has already participated in some art performances among other young people in beijing. he performed with Yan Jun as a duo (linked below). he presented his solo sets at events organized by Zhu Wenbo, Ake and at Miji Concert (also linked below). at this moment he is having fun with no-input feedback, electronics, performative music and some "non-music" works. and, of course, preparing for the entrance exam of China's Central Academy of Fine Art."

looking forward to hearing and very happy to present the lengthy 'It Doesn't Mean Anything', recorded May 14 in Beijing.

lossless DL link: <https://we.tl/t-guZOaVi4IC>
paypal is [paypal.me/sunyizhou](https://www.paypal.com/sunyizhou)

May 16: more atmosphere, my favorite Stockhausen piece, created at the same time I was (recorded Jan-April 1966, I was born in Dec 1966). ["Telemusik" by Karlheinz Stockhausen]
<https://www.youtube.com/watch?v=N-vb97ukRjY>

5/17/20, 116th piece: Matthew Revert, "Duo For Ulcer and Throat"

next up we have a second piece from fest co-host [Matthew Revert](#). I wrote a intro for his first piece here in March (#5, linked below) that I really liked, but have so much I could say about him that I will add some more here...

I've personally grown disillusioned with experimental sound the last few years, which I realize is largely if not totally my own issue. currently the quantity and quality of pieces in this fest so far has me quite

reinvigorated about the state of the areas of sound that I'm interested in, but in recent years, the work of Matt (as well as his frequent collaborator [Vanessa Rossetto](#)) has always been a consistent bright spot amidst some dark times. I am not sure how he manages to make each new release different and fascinating but every single chunk of sound he releases is worth hunting down and the design work on the physical objects is invariably superb, collect 'em all. my original bio read in part:

"it's honestly hard to list all of Matthew Revert's talents, his bio describes him as a "writer, musician and designer from Melbourne, Australia", and those indeed are the main three (but there are others too). if he had just pursued one of these three and accomplished what he has thus far in just that area, any of those three, and spent his newly freed up time focused on napping and eating chips, he would still IMO be one of the great artists of our day. (also he kills it on Instagram with original art, the list really is long)"

really excited to hear and very proud to present 'Duo For Ulcer And Throat', complete with awesome cover image, recorded May 14-17 in Melbourne.

lossless DL link: <https://we.tl/t-kqNPJ8bA1A>
paypal is matthewrevert@hotmail.com

May 18: more atmosphere, welcome to day sixty of 'quarantine'. ["Sixty Minute Man" by Dominoes]
<https://www.youtube.com/watch?v=oXfJj8R3q20>

5/18/20, 117th piece: Stefan Thut, "an organ"

next up is Wandelweiser composer/performer [Stefan Thut](#) (Solothurn, Switzerland) whose ethereal work has been documented on Edition Wandelweiser, Another Timbre, elsewhere, and ftarri/meenna, as well as many others (links below). he writes:

"A few years ago I bought a wooden organ pipe at an annual flea market here in town. It is about 2 1/2 feet in length and on the front there is a marking of the letter H standing for a B natural of the great octave. According to a note on its side it originates from a church organ in Bannwil, some miles down the river Aare. I was glad having found a part of an organ although it was only one pitch out of many. All the other ones remained unknown to me.

Back home I blew into the pipe and I was struck by the amount of air necessary in order to make it sound. Not having thought more about the instrument resp. this leftover of something much bigger I left it in my room as a curiosity.

In times of doing things mostly at home I begun working with objects like a table ventilator, a spintop or this single organ pipe. For the present project each breath was supposed to make the pipe sound be it fully pitched or not. I was about to find a way of breathing very deeply and slowly. I ended up doing this practice at an average cadence of a bit more than two breaths per minute. While listening to the recording I tried to breathe again in the same way which occurred almost impossible to me.

This tells me that my body must have been in connection to the instrument in an unusual way. For almost one hour the pipe was nothing but an extension of my own organ."

happy to welcome Stefan to his first AMPLIFY and to present 'an organ', performed/recorded in Solothurn on May 16.

lossless DL link: <https://we.tl/t-sEOd6qePn7>

paypal is esthut@bluewin.ch

May 18: more atmosphere, 'what they do!' ["Backstabbers (Tom Moulton Remix)" by The O'Jays]
<https://www.youtube.com/watch?v=x8VQkFeg0yg>

May 18: more atmosphere:

"There's some people up there hoggin' everything
Tellin' lies, givin' alibis about the people's money and things"

["Give More Power to the People" by Chi-Lites] <https://www.youtube.com/watch?v=qEwMaeN2x-c>

May 18: more atmosphere, 'would you like to dance with me?' ["Cosmic Slop" by Funkadelic]
<https://www.youtube.com/watch?v=H6SS7JDVRo0>

May 19: more atmosphere, this Beresford/Toop masterpiece from 1984, this track riffing off of the great Sun Ra. ["Interplanetary Music" by Steve Beresford and David Toop]
<https://www.youtube.com/watch?v=wxMeOUVfu9s>

5/19/20, 118th piece: Steve Beresford and David Toop, "No Relation"

next up is a very special entry, the third in our occasional series of blind overdubs from established combos, this time from long-time London legends [Steve Beresford](#) and [David Toop](#). I'm going to turn it over to [Mikey Jones](#) to introduce them:

"There's too much to say, and I'm not known for brevity, but I'll do my best... so please buckle up as we drive. Steve Beresford and David Toop are collectively two of the most covert and slippery veterans of influence in this entire festival: there's a fair chance that if you're reading this, at least one (if not both) of them are lurking somewhere on your shelves. Their body of work from the 1970s forward has infiltrated the discographies of The Portsmouth Sinfonia, The Flying Lizards, assorted configurations of Derek Bailey's Company, Prince Far I, Ivor Cutler, John Zorn and Masada, Vivien Goldman, African Head Charge, Scanner, The Slits, and myriad others across genre lines.

Their work in duo as General Strike and via the Alterations quartet hotwired their loves of dub, doo-wop, and pop structures with the kitchen-sink, anything-goes instrumentation of their pioneering explorations as founders of the London Musicians Collective--a group who worked to strip improvised experimental music of classist academic formalism, opening its doors to the then-burgeoning post-punk/DIY youth movement, inviting a younger generation of sound creators into the UK's improvised music community.

Beresford and Toop's influence has also bled into the printed page. While David is a highly respected author of books like Rap Attack, Ocean Of Sound, Haunted Weather, and Exotica, both he and Steve also edited (with Sue Steward, RIP) one of the single most important periodicals of post-modern music culture in Collusion, which over the course of its five-issue run from 1981-83 featured interviews and features on early NYC rap music, shortwave radio, Burundi drumming, Cuban roots music, Martin Denny and Les Baxter, women DJs in radio, Sun Ra, and the New York City disco underground. Collusion featured some of the first magazine features of artists like Larry Levan, ESG, AMM, the Lijadu Sisters, Esquerita, and Milford Graves years before contemporary hepcat renaissance patrons sang their cool-kid praises.

Their body of work has proven time and again across decades that their undying love of sound crossed genre lines, which they worked to break down from note one. No style carries more weight than another, and they were among the first sound producers to openly express sonic pleasure without guilt. Their music is filled with joy, wit, and style, often in contexts which shy away or even frown upon such expressions. If you're unfamiliar with their work, you're going to have a LOT of fun digging in. Just about

every person experiencing this festival collectively owes them if not a debt, then at the very least our gratitude. Give thanks with open ears."

again, I want to emphasize the nature of this specific collaborative track, Steve and David only discussed the length beforehand, not the content. they finished their parts individually, [Taku Unami](#) integrated them into one, and now I'm uploading it before either of the musicians or myself have heard the finished thing. really proud to welcome Steve and David to their first AMPLIFY and thrilled to present 'No Relation', recorded and assembled between May 12-19, London/Tokyo.

lossless DL link: <https://we.tl/t-15jHYwLvbb>

paypal addresses are: steve@unpredictable.info davidtoop@blueyonder.co.uk

5/20/20, 119th piece: Giuseppe Ielasi, "Untitled (May 2020)"

next up I'm very happy to welcome my long-time friend, Milan's Giuseppe Ielasi.

with many of the musicians I have been introducing here, I remember my first interaction with them very clearly, but with Giuseppe, it seems like he has always been there since the first moment I thought about starting Erstwhile in 1999, when Jim O'Rourke told me (and anyone else who would listen) about an incredible mostly unrecorded Cologne musician named Thomas Lehn ('best synth player in the world!' - JOR), I got in touch with Thomas for my just-starting Erstwhile label. he gave me a handful of group possibilities and my first choice was the trio with Radu Malfatti and Phil Durrant, but then it turned out that Giuseppe was already doing that on the first of his many great labels, Fringes. I ended up doing Tom and Gerry and then the second Radu/Phil/Thomas CD (the great 'dach') soon after, but the point is it seems like Giuseppe has always been there. other GI memories:

2000: even though I hadn't heard much of his music (I do this a lot), I asked him to do a duo Erst with Domenico Sciajno, 'Right After', which oddly came out just after 9/11 (was titled before).

2001: Giuseppe was crucially helpful in us successfully documenting the MIMEO/Tilbury show in Bologna for the Hands of Caravaggio CD, setting things up with Dean Roberts and introducing me to Valerio Tricoli for the first time, who was a big part of the live recording. also I have a strong memory of the Milan airport and Giuseppe dropping me off and at the same time picking up Greg Kelley and Bhob Rainey, Milan experimental music shuttle service. 😊

2002: we set up a NE tour for Giuseppe/Domenico and Greg Kelley/Jason Lescalleet, I think I just saw the Tonic show but was glad I did.

2016-2020: Taku Unami has done the postproduction for most Ersts in recent years, but Giuseppe has worked on a handful of great ones. he mastered the 2CD version of Graham Lambkin-Community, both Matthew Revert/Vanessa Rossetto duos, and he had a huge amount to do with the March 2020 (!) release of Dean Roberts-Not Fire on ErstPop, mixing, mastering and co-producing along with Dean and Emanuele Porcinai. thank you Giuseppe!

also I touched on it above, but Giuseppe has run four different great imprints since starting in the late nineties: Fringes, Schoolmap, Bowindo and Senufo, all carefully curated and always impeccably packaged. four! also it was a one-off fifth label (Infringitive, a joint production with Howard D Stelzer's Intransitive) that originally released Toshiya Tsunoda's Extract From Field Recording Archives #3, reissued as part of the ErstPast box in 2019, so thanks to you two gents publicly for that.

so, yeah, very happy to welcome Giuseppe to his first AMPLIFY and to present his 'Untitled (May 2020)', acoustic guitar recorded at home.

lossless DL link: <https://we.tl/t-XqrT5f6Lgd>

support, if you can: senufoeditions.bandcamp.com

May 20: more atmosphere, we just went over 40 hours of new material total in 'quarantine', which seems like a good excuse to play E-40. ["Dusted N Disgusted" by E-40 ft. 2Pac, Spice 1 and Mac Mall]
https://www.youtube.com/watch?v=1nf6pXTs_vs

5/20/20, 120th piece: Éric La Casa, "Amplified"

next up is Paris' Éric La Casa ([Eric Swarming](#)). Eric has compiled an extensive body of work over the past 25 years, many to recommend but a few standouts for me are the 4 CD Home : Handover set on Potlatch (w/ Jean-Luc Guionnet), the W² [1998-2008] compilation of early work on Herbal, the great Dancing in Tomelilla release on Hibari, and of course his duo with [Taku Unami](#) on Erstwhile, Parazoan Mapping. Eric's bio says:

"For 25 years, while listening to the environment, I have been questioning the perception of reality and has tried to expand the notion of infra-ordinary, this space-time at low intensity, from background noise to the inaudible passing by the wait. As a result of my in-situ listening processes, I listen to reality to reveal its phenomenological power. In the same way that the map stimulates a country's reading, the in situ aesthetic object renews our relationship to space and time.

I have worked in the field of sound creation since the early nineties through recording, record production, installation, radio and various types of publications."

very excited to listen to and to present Éric's 'Amplified', more info below.

Source materials : recordings/mixings used for « Inaudible » and « Mesurer Se Mesurer » (two radio works 2017-2018), recordings made in private spaces (Paris), background noises, and electrical defaults of my microphones. Only inaudibles (for our ears) or liminal sounds from our everyday life.

Special mixing for AMPLIFY : May 2020
Special thanks to Irène Omelianenko and Piero Zanini

lossless DL link: <https://we.tl/t-4RMdrZ6HT6>
support, if you can: <https://swarming.bandcamp.com>

5/21/20, 121st piece: Bill Nace, "No Makeup"

next up is Philadelphia's Bill Nace. he was invited by [Graham Lambkin](#), who has also kindly written his intro below, so welcome to AMPLIFY:

"I never really knew what to make of Bill Nace, there seemed so many different versions of him - the omnipresent free improv virtuoso equally at home in stadium or basement; the reclusive visual artist quietly mining the backlands of his own unique imagination; the savvy business mind propelling Open Mouth through decades of publishing success, it was difficult to know which hand to shake first. It wasn't until the summer of 2018 when we set off together as comparative strangers on a two-day road trip from Kentucky to Philadelphia that he finally explained it all to me. Bill Nace now made sense. So when Jon Abbey invited me to pick an artist for his AMPLIFY 2020 quarantine festival I thought of Bill. I imagined him in perfect isolation, torn from the stage and confined to his unpretentious apartment in Philly, busying his days with intricate paper collages and sludgy tape-music constructs, content in his work as always. He seemed the ideal candidate.

Bill had called a couple of nights earlier and we had talked of lockdown and its ramifications on our daily lives. He seemed envious when I told him we were looking forward to a chicken Kiev dinner, and that he wished he could fly to London to join us at the table, only having breakfast cereal to contend with

himself. Bill had been something of a regular visitor to our home in London over the past year, taking full advantage of our blow-up bed on the Nace/Lubelski springtime tour, and sequestering himself here for a week in summer to work on some unorthodox recording projects together. He seemed perfectly at home in my world and I enjoyed the chance to better understand his. Now it is your turn."

very happy to welcome Bill to 'quarantine' and to present his 'No Makeup'.

Bill Nace 'No Makeup'

No Makeup was recorded with cellphone and tape deck (Youtube guitar, hurdy gurdy)

"A track that goes nowhere, much like my days"

Recorded May 15-16th Philadelphia PA

Thanks Graham, AMPLIFY 2020

lossless DL link: <https://we.tl/t-4VrDRVuKPK>

PayPal to billnace@gmail.com

May 21: more atmosphere, one of the best Jamaican records ever. [Playing It Cool by Keith Hudson]

<https://www.youtube.com/watch?v=gDhHXLCVmv8>

5/21/20, 122nd piece: Sandy Ewen, "Houston Gravity"

next up is Houston's [Sandy Ewen](#), her bio says:

"Sandy Ewen is a sound artist, visual artist and architect currently residing in Houston, TX. Ewen's audio practice focuses on extended guitar techniques, improvisation, graphic scores and interdisciplinary collaboration. Her unique approach to guitar incorporates a wide array of implements – railroad spikes, sidewalk chalk, threaded bolts, steel wool and other items become an arsenal of abstraction. Ewen has worked extensively with film makers, dancers, poets and musicians to create films, audio recording, sound interventions and performance art."

Sandy was one of the very first people I invited to this back in March, very happy she has now submitted a piece and excited to check it out.

proud to present 'Houston Gravity', recorded at 4 AM on May 20, on pedal steel guitar with EL wire and hands and teeth.

lossless DL link: <https://we.tl/t-xhQzy6PK8t>

paypal is sandy.ewen@gmail.com

May 21: more atmosphere, as time seems to become increasingly warped and mangled.

also a vaccine-specific line, 'two years too long to wait'. ["In Time" by Sly and the Family Stone]

<https://www.youtube.com/watch?v=6Mld7eSaydI>

May 21: more atmosphere, welcome to week ten of 'quarantine'.

(since I couldn't find a track to reference 'ten weeks', here instead is the perfect 'Astral Weeks')

["Astral Weeks" by Van Morrison] <https://www.youtube.com/watch?v=4ech6pZoBJ4>

5/22/20, 123rd piece: Alexandra Spence, "listening, for awhile (glass)"

next up is [Alexandra Spence](#), her bio says:

"Alexandra Spence is an artist and musician from Sydney, Australia. She creates performances, compositions, and installations based on (everyday) sound and listening.

Alexandra's practice draws from phenomenology, psychogeography, and acoustic ecology to examine the ways in which our individual notions of place and identity are shaped and mediated through sound. Through her practice she reimagines the intricate relationships between the listener, the object, and the surrounding environment as a kind of communion or conversation. Her aesthetic favours field recordings, analog technologies and object interventions (she holds the pseudo-scientific belief that electricity might actually be magic)."

following my request, Alexandra has submitted a realization of her 'listening, for awhile' text score. I saw her post the score online in April and was curious what her own take on it might sound like and she kindly agreed. the score is in the image and also in the comments below.

so I'm very happy to present Alexandra's 'listening, for awhile (glass)', recorded/assembled May 14-21.

realisation of a text score written (for 'proposal from the future') at the end of April:

=====

find a place where you can sit/walk/stand for a time with your eyes closed

'Listening, for awhile'

hum the pitch of a sound you hear humming for a full outbreath

listening, your memory of this sound intermingling with your surroundings

eyes still closed, touch an object or surface within reach, feeling the material, texture, density

feel or imagine this surface/object vibrating, hum a tone at which it might resonate

listening again, to the interaction of these tones, and your surroundings

eyes still closed, what can you smell, can you imagine the source of this scent, can you hum a tone that might emanate or resonate from the source of this smell

listening again, to the interaction of these tones, and your surroundings

eyes still closed, tasting, the air, the inside of your mouth, does the air make a sound as your move it around on your tongue, hum this sound, taste it as it resonates in your mouth, your throat, your head, feeling as it vibrates through your skull, your bones, your body

listening once more, but also feeling, smelling, tasting, the interaction of these tones, of your surroundings

open your eyes, the first sight that you grasp, say this word.

=====

alexandra spence, april 2020

lossless DL link: <https://we.tl/t-WguMiDny7D>

PayPal to affie.spence@gmail.com

5/22/20, 124th piece: Yan Jun, “Would You Stay Here Forever”

more than two months after his first AMPLIFY piece (#4), Beijing's [Yan Jun](#) is back with a second sonic missive for us.

Yan does so much as an artist and organizer and writer and label owner and poet that it would be impossible to detail it all, but I wanted to at least note that he has recorded with [Lionel Marchetti](#), [Otomo Yoshihide](#), [Hankil Ryu](#), [Ben Owen](#), [Francisco Meirino](#) and has a brand new duo CD with [Makoto Oshiro](#) on Ftarri.

excited to check this out and proud to present "Would You Stay Here Forever", recorded May 19 in Beijing.

same event (drinking tea while breeze blowing feedback system) recorded by 4 different means, then switch from one to another during mixing.
simply mastered. -may 19th, 2020; studio h, Beijing

lossless DL link: <https://we.tl/t-Jzpbf6FkzP>

paypal is subjam@gmail.com

May 23: more atmosphere, another in my top handful of favorite Jamaican records of all time. [Freedom Sounds In Dub by King Tubby and Soul Syndicate] <https://www.youtube.com/watch?v=8WeK3qz6htc>

5/23/20, 125th piece: Li Weisi, “Matrix Multiplication Work 2”

next up, we will stay in Beijing for Li Weisi ([Wei Si Li](#)), another [Yan Jun](#) invitee. Yan says:
"Li Weisi is one of my favorite improvisers. i'm always fascinated on being confused by his live performances. you never know which sound is from his intention and which just came from his operation of this directionless roam. he is also one of the few Chinese electroacoustic music composers who strictly keeps "experimental" as a game without personal aesthetics influences. he is one of the slow and quiet people who reflect reality through music, deeply. not only improvised music and experimental music. he is also member of an indie rock band Snapline. i always like to share a bill with him as there will be much more audience!"

very happy to present two tracks collectively titled 'Matrix Multiplication Work 2', recorded May 21 in Beijing.

lossless DL link: <https://we.tl/t-NApMVI0eha>

PayPal to fallout1984@gmail.com

May 23: more atmosphere, this is the only track on Youtube from this incredible solo percussion record recorded in 1975. [“Ring 4” by Masahiko Togashi] https://www.youtube.com/watch?v=GAYhtNc8a_4

May 23: more atmosphere, amazing jam here. [“Louie Louie” by Toots and the Maytals] <https://www.youtube.com/watch?v=otbtDNT6FA8>

May 24: more atmosphere, very happy 79th birthday to Bob Dylan.

"And here I sit so patiently

Waiting to find out what price

*You have to pay to get out of
Going through all these things twice"*

[*"Stuck Inside of Mobile With the Memphis Blues Again" by Bob Dylan*]

https://www.youtube.com/watch?v=3kh6K_-a0c4

5/24/20, 126th piece: Stephen Cornford, "a state of enclosure"

next up is Stephen Cornford (Bristol, UK), very proud to present his first newly recorded music since 2018. here's his bio:

"Stephen Cornford is a media artist who works with consumer electronics, critiquing the ideologies they embody and the constitutive role they have come to play in our lives. He recently completed a PhD affiliated to the Archaeologies of Media & Technology Research Group at Winchester School of Art. His current research is concerned with the toxicity of media technologies, and the scarcity of some of the raw materials now ubiquitous in digital imaging devices. These works seek to problematise the technological solutionism often proposed to resolve the environmental impacts of rampant media consumption.

Much of his recent work has been made in collaboration with science research facilities, for example at the Optoelectronic Research Centre in Southampton where he exposed digital image sensors to infrared lasers, hydrofluoric acid, and X-ray radiation; or at the School of Earth Sciences in Bristol where he has melted down, analysed and tomographed portions of an iPhone."

excited to check out Stephen's 'a state of enclosure', recorded at home in Bristol on May 21, on piano with amplified central heating and cherry twigs.

lossless DL link: <https://we.tl/t-TIkLq94jzH>

PayPal to cornfordstephen@gmail.com

5/24/20, 127th piece: Tim Feeney, "In the heat it will magically go away"

next up is [Tim Feeney](#) (Newhall, CA), with his first released solo work since 2018. Tim is of course part of the great Meridian trio with [Sarah Hennies](#) and [Greg Stuart](#), as well as so much else. he is a great guy and a fantastic musician, here is his bio:

"Improviser, composer, and interpreter Tim Feeney seeks to explore and examine the possibilities inherent in unstable sound and duration. Tim began working in this thread in 2002, within Boston's community of improvisers interested in austere combinations of sounds and silences, and has since performed and recorded with musicians throughout the United States and abroad.

Tim also builds sound installations, concerned primarily with the acoustic properties and geographies of neglected or nontraditional spaces."

very proud to present Tim's brutally titled 'In the heat it will magically go away', more info below.

One brush, two drums, one rock, transmission tower, high tension wires, CA-14, train, birds, plane, dust. Recorded and assembled May 16-23, Whitney Canyon Trail, Newhall, California.

lossless DL link: <https://we.tl/t-3Ci0qvwIFq>

PayPal to tim@timfeeney.com

5/25/20, 128th piece: Reinier van Houdt, "horizon without traveler (22 may 2020)"

next up is the third entry in a monthly series from Rotterdam's [Reinier van Houdt](#), recorded on the 22nd of each month (first two are #18 and #75), the same overarching concept once every month. I wrote previously:

Reinier van Houdt is possibly my favorite pianist in the world today, and definitely one of my favorite musicians. his incredible ability to disappear into the material allows him to somehow simultaneously be an ideal Pizaro interpreter ('the earth and the sky') and also a crucial current member of Current 93. Reinier says "I've made the piece from what I recorded, played, played back, read and heard in my surroundings during a day in the quarantine."

very proud to present 'horizon without traveler (22 may 2020)'.

lossless DL link: <https://we.tl/t-GtcRvg1XFc>
PayPal to houdt.r.van@12move.nl

5/25/20, 129th piece: Maile Costa Colbert, "Whispering Distance"

[Maile Costa Colbert](#) is an intermedia artist and educator with a 20 year history of practice in sound and image living in Lisbon, Portugal. She contributed articles on acoustic ecology and sound studies for five years at Sounding Out, the award winning sound studies journal, and is currently an editor at Sonic Field, a journal on sonic arts, sound studies, and listening culture. Her sound and video work, which has been screened and exhibited worldwide, has an elevated and reflective quality and emotional complexity that makes it feel especially meaningful in today's fractured and confusing climate.

Here's her description of her submission:

"Created at home in Lisbon, Portugal, May 2020, from a personal archive of New York and California recordings, with worry and longing. From NASA's celestial sonifictions, extending. From a recording of VHS tape hiss and pop, a layer of activated decision and time. For an unknown future, may our shift be lighter and with ample care."

I'm happy to present Maile's AMPLIFY 2020 entry, "Whispering Distance" -Vanessa Rossetto

lossless DL link: <https://we.tl/t-ZsMoaNDN4o>
please donate here: <https://donate.unhcr.org/int/general/~my-donation>

5/26/20, 130th piece: Sholto Dobie, "Preambula"

next up is Vilnius' [Sholto Dobie](#), part of the London scene for a decade until moving last year. his bio: "Sholto Dobie was born in Edinburgh and lives in Vilnius. He organises exhibitions and events, as well as making music and live performances that are characteristically delicate, evocative and occasionally absurd.

He has presented solo performances at Cafe OTO, Counterflows Festival, Glasgow International, and was artist in residence at the Scottish Sculpture Workshop, and CCA, Glasgow. He has released music on Penultimate Press, Cosmovisión registros andinos and OtoRoku. He plays in the group Al Fresco with Lia Mazzari & Tom White and has worked with Ben Pritchard, Ashley Paul and Mark Harwood. He also runs Muckle Mouth, a concert series which he founded in 2014."

happy to welcome Sholto to 'quarantine' and to present his four-part 'Preambula', improvisations using a self-built portative pipe organ made during the quarantine and recorded at home with the balcony door open, on the afternoon of 20 May 2020.

lossless DL link: <https://we.tl/t-FWMSGUOoKu>

PayPal to sholtodobie@googlemail.com

May 26: more atmosphere, Tetuzi Akiyama's awesome 2001 record *Relator*. [Relator by Tetuzi Akiyama]
<https://takusugimoto.bandcamp.com/album/tetuzi-akiyama-relator>

5/26/20, 131st piece: Claire Rousay, “im not a bad person but...”

[Claire Rousay](#) is a Winnipeg-born, San Antonio-based musician who has worked in a multitude of styles ranging from indie rock to field recordings to free improvisation. While she’s primarily created work as a percussionist—playing alongside such venerated musicians as Ken Vandermark and Carol Genetti, Mabe Fratti and Lori Goldston—her most recent endeavors feature an impressive broadening of sound and practice that's resulted in some of the most intimate, evocative works in experimental music today. In moving largely past her drum kit and traditional percussive noisemakers, she's enacted her own kenosis, effectively announcing a death to former understandings of self and pursued interests in familiar forms of music-making. In its place is a freedom through a commitment to one's own truths: there's iPhone recordings of intimate moments, unfettered inspiration from emo and pop, works that touch on religion and identity. The confidence and candor of her music is almost alien, the music so brazenly personal that one can't help but feel encouraged to live a life that's also honest-to-self and honest-to-others.

For AMPLIFY 2020, she's created a work titled "im not a bad person but..." that’s yet another piece of the claire rousay puzzle. To listen to her works is to understand her as a person; in the process, you might just find out more about yourself, too. -Joshua Minsoo Kim

lossless DL link: <https://we.tl/t-rd6iJUcMJE>

Paypal: clairerousay@gmail.com / paypal.me/clairerousay

5/27/20, 132nd piece: Samuel Ekkehardt Dunscombe, “Civil Twilight”

next up is Berlin's [Samuel Ekkehardt Dunscombe](#), originally from Melbourne. his bio:

"Samuel Dunscombe is a performer-composer specialising in the use of clarinets, computers, and microphones. Samuel is interested in work that explores the multi-dimensional perception of time, which has drawn him to areas including improvisation, the performance of complex-notated repertoire, field recording, audio engineering, and live electronic performance.

Samuel is the official archivist and assistant to the editor of the Horatiu Radulescu Archives and Lucero Print in Daillens (CH), where his revisions of Radulescu’s works for clarinet are currently in preparation for publication. Samuel was recently awarded a doctorate (DMA) from the University of California (San Diego), with a dissertation focusing on the music of Radulescu and the creation of new plasmatic works for massed clarinet."

very happy to present 'Civil Twilight', assembled May 17-27. more info from Samuel:

Brief description: 1200 digital oscillators; analogue synthesis; found tape. At the beginning of the year I began working on a library of Max objects for the realisation of “plasmatic” music (referring to Horatiu Radulescu’s theory of Sound Plasma - basically what kicked off the school of Romanian Spectralism). But lately, with all my gigs cancelled, I find that I’ve lost enthusiasm for long-term planning... So rather than finishing and releasing this library, I started experimenting with these objects in a more poetic way: blending field recordings, analogue synthesis, and found sound to create big, soupy textures. I did this work “between the cracks,” whenever I had a free moment where I was not completely drained of energy (I have done lockdown with a 2.5 year old - one of the most challenging, rewarding, physically draining, mind altering experiences of my life).

The accompanying image is from outside Ludlow, near old route 66... Ghost town... Some of the sounds in the track were found at this location. A lot of it is inspired by this location. I miss the desert (there are no deserts in Berlin).

This piece is dedicated to Sean Baxter: teacher, mentor, friend. You helped a generation of Australian musicians to (re)discover their ears. Continuum.

lossless DL link: <https://we.tl/t-6nb6KVcPLz>
Paypal: samuel.dunscombe.music@gmail.com

May 27: more atmosphere, it turns out that the man killed by cops in Minneapolis used to be a member of the S.U.C. back in the day.

RIP Big Floyd, awful. ["Tired of Ballin' Freestyle (ft. Grace, Big Legend, Mark, Big Floyd)"] by DJ Screw <https://www.youtube.com/watch?v=Jv-ZcmWiyXo>

May 27: more atmosphere, a short Alice Coltrane documentary from 1970 from the Smithsonian Archives. [Alice Coltrane Black Journal segment] https://nmaahc.si.edu/object/nmaahc_2012.79.1.16.1a

May 27: more atmosphere, Fela and Afrika '70 welcome you to day 70 of 'quarantine'. [Zombie by Fela Kuti and Afrika '70] https://www.youtube.com/watch?v=SVMmnYp_Zxs

5/28/20, 133rd piece: Derek Baron, "No"

next up is Brooklyn's [Derek Baron](#), who has emerged in recent years with releases on Penultimate, Recital, Regional Bears and their own co-run Reading Group plus others, as detailed in their bio below.

"Derek Baron is a writer and musician from Chicago and living in New York. Their solo work assembles pre-recorded sound in an attempt at documentary realism. Their recent written and audio work has tried to engage with questions of whiteness and the audiovisual complex. In addition to their solo practice, Derek's collaborative projects include Cop Tears (a once-a-year amateur chamber group), Permanent Six Flags (an epistolary duo and residency program), and Causing (a "home & garden" bricolage family band). Derek has released albums on such imprints as Penultimate Press, Recital Program, Power Moves Library, Pentiments, and Silt Editions. With Emily Martin, Derek co-operates the Reading Group record label from their apartment in New York. In April 2018, Reading Group released a 3-disc LP edition of the 1989 tape journals of artist David Wojnarowicz. Derek is currently working towards a PhD in Historical Musicology at New York University, where they are researching racial politics of concrete music and the role of sound in experimental documentary film."

very happy to present Derek's 'No', recorded/assembled yesterday, May 27.

lossless DL link: <https://we.tl/t-3VIt9BWQHt>
PayPal to derekibaron@gmail.com, they will forward to the National Bail Out fund (<http://nationalbailout.org/>).

May 28: more atmosphere, sending out major empathy for the protestors in Minneapolis and anywhere else. ["Gimme the Loot" by Notorious B.I.G.] <https://www.youtube.com/watch?v=fMayh7FhLGE>

May 28: more atmosphere, never thought I'd miss the sound of the subway this much. [Missing Sounds of New York by the New York Public Library] <https://soundcloud.com/nypl/sets/missing-sounds-of-new-york>

May 29: more atmosphere, 'burning all illusion tonight'. ["Burnin' and Lootin'" by Bob Marley and the Wailers] <https://www.youtube.com/watch?v=za01QWLXisQ>

May 29: more atmosphere, "400 years and it's the same philosophy". ["400 Years" by Bob Marley and the Wailers] <https://www.youtube.com/watch?v=PPOPO9HLfE4>

5/29/20, 134th piece: Michael Pisaro-Liu, "Tai Pi"

next up is one of my very favorite composer/musicians in the world, [Michael Pisaro-Liu](#) (Valencia, CA). Michael is often identified as a long-time part of the Wandelweiser composers collective (going back to 1992), which of course he is, but additionally his work has moved in countless different directions over the past decade. it's hard to believe I didn't know about/discover his output until 2009 or 2010, because since then we have worked together an incredible amount:

Erstwhile: Michael has done seven Ersts since 2010 (duos w/ [Taku Sugimoto](#), Toshiya Tsunoda, [Antoine Beuger](#), [Graham Lambkin](#), Christian Wolff and Keith Rowe, as well as the epic and essential 3CD 'The Earth and The Sky' w/ [Reinier van Houdt](#)), and has three more in the works in various stages, with the next being an ErstSolo due later this year. if you haven't checked these out before, do yourself a favor, link below.

Gravity Wave: in 2010, Michael started his own label [Gravity Wave](#), aided by my wife Yuko Zama and myself. we have put out two box sets since then (2019's Nature Denatured and Found Again and 2014's Continuum Unbound) along with 12 individual CDs, all beautifully designed by Yuko and well worth your time (again, link below).

AMPLIFY: Michael has been part of every AMPLIFY since we started working together, this will be his fourth.

writing: Michael is a fantastic writer and I have commissioned/edited two major pieces by him, the history of Wandelweiser for ErstWords (linked below) and Toshiya Tsunoda for surround (currently offline but back soon).

in addition to the parts of his work that I've been involved with, Michael has done so much else, most notably teaching music composition and experimental sound practices, first at Northwestern (1986-2000) and then CalArts (2000-now), impacting so many exciting young musicians along the way.

very proud to present 'Tai Pi', Michael's first released recording since April 2019. Michael adds:

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Tai Pi

composed/recorded/assembled by Michael Pisaro-Liu, April/May, 2020.

image: [Cherlyn Hsing Hsin Pisaro-Liu](#)

“STANDSTILL: The great departs, the small approaches.

PEACE: The small departs, the great approaches.”

Thanks for your support of Gravity Wave over the past ten years.

lossless DL link: <https://we.tl/t-kQOHxeWYNZ>

support, if you can: <https://michaelpisaro.bandcamp.com>

May 29: more atmosphere, I have never understood why this was not playing at volume constantly everywhere since it came out in 2011, easily the track I have posted the most here over the years.

["Burn" by Killer Mike] <https://www.youtube.com/watch?v=wr4v7sA6Wto>

May 29: more atmosphere, 'the people getting angry'. ["Ghost Town" by The Specials]
<https://www.youtube.com/watch?v=RZ2oXzrnti4>

May 30: more atmosphere, 'the battle is getting hotter'. ["Armagedon Time" by Willie Williams]
<https://www.youtube.com/watch?v=jmJx1r1omgY>

5/30/20, 135th piece: Lionel Marchetti, "L'ignorance"

next up is [Lionel Marchetti](#) (Lyon, FR). Lionel has been a master of musique concrète since the nineties, both on his own and working with collaborators such as Jérôme Noetinger, Michel Chion, Ralf Wehowsky, and so many others. he is currently working on his first Erstwhile project, a duo with [Vanessa Rossetto](#). his bio:

"Lionel Marchetti is a composer of musique concrète. Originally self-taught, he discovered the catalogue of Musique Concrète with Xavier Garcia. He has built his own recording studio, and composes also in the Groupe de recherches musicales (GRM) in Paris since 1993. Lionel Marchetti also performs improvisation using microphones and loudspeakers, as a duo with Jérôme Noetinger, with the collective Le Cube performing live music and where films are shown and worked on interactively, and with the collective Archipel. Since 1992, he organises regular workshops centered on Radio and creation together with Olivier Capparos for France Culture. At the same time, he writes poetry, and develops theoretical thoughts on musique concrète and the art of the loudspeaker."

very excited to hear and proud to present Lionel's 'L'ignorance', composed in May 2020. more info from Lionel on the piece:

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« Sustained by a few essential metaphors —
the tale, the telling,
the mind's music, the heart's vision...
we venture out, each alone, to find
that the going-forth is home. »

Sam Hamill

L'IGNORANCE

Composition de musique concrète de Lionel Marchetti

You can consider this composition as a partition concrete.

L'ignorance is a beginning of a new cycle, with :

1 : L'ignorance

2 : Jalousie

3 : L'attachement

4 : Colère

&

5 : L'orgueil

Lionel Marchetti : production, composition, instrumentarium (in my studio) : metal clarinet, electronics, diverser synthesisers, percussions and field recording in Hongakuji temple, Kamakura Japan (2019)

lossless DL link: <https://we.tl/t-dAcvINgRgK>

PayPal to paypal.me/ignorance2020

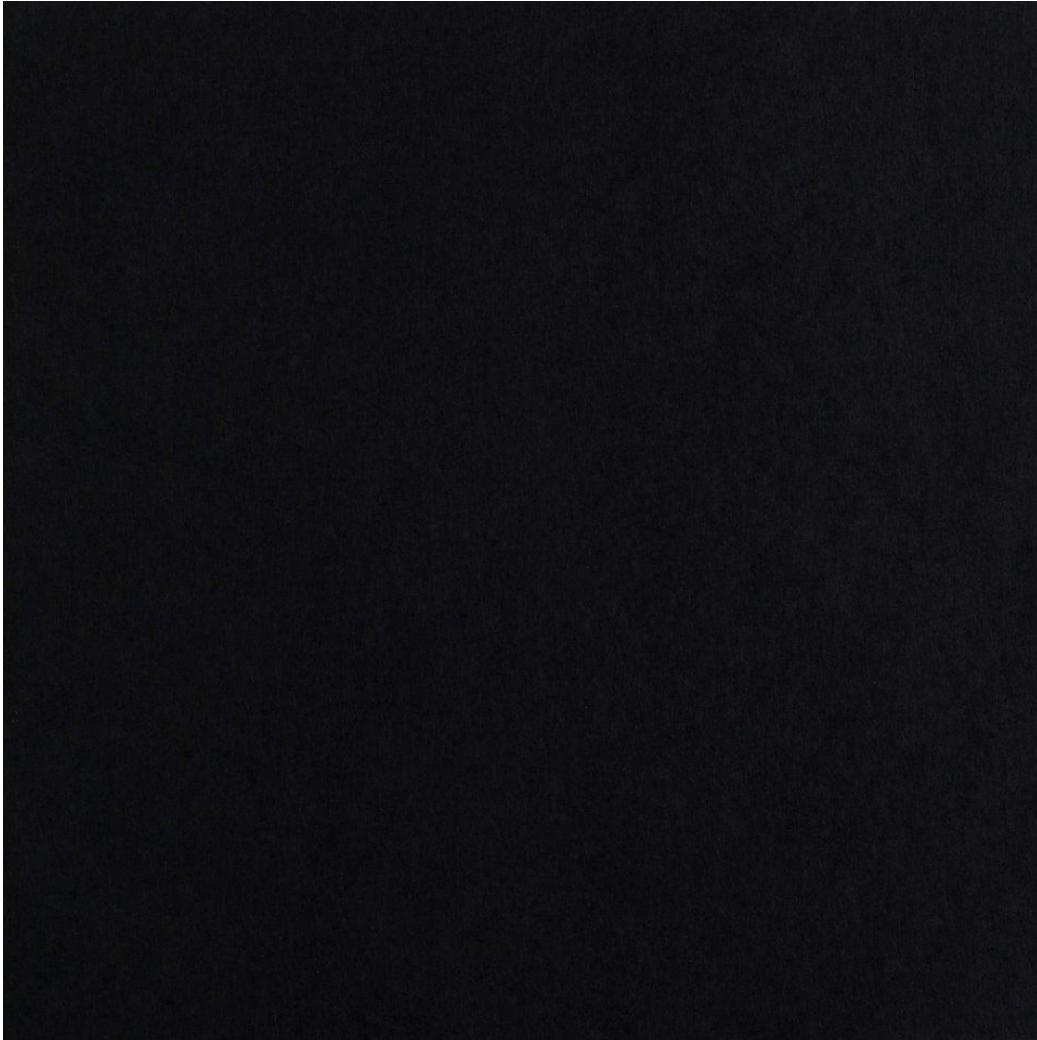
May 30: more atmosphere, another record I have posted repeatedly over the years. [Protect & Serve by UGK] <https://www.youtube.com/watch?v=w41nVMqkKRU>

May 31: after 72 straight days of posting at least one new piece of music (thank you again to all the contributing musicians), I am putting AMPLIFY on hold for at least one day in solidarity with the protestors.

"The number 72 is a number of humanitarianism.

This number also symbolizes philanthropy, tolerance, intuition, idealism, teamwork and compassion. It also symbolizes justice, introspection and spirituality.

People who resonate with the number 72 enjoy solving problems related to human welfare. They have a vision of an ideal society and they do all they can to help it become that. They often use their time and resources for that reason."



June 2: more atmosphere, 50 years later and very little has changed. ["Is It Because I'm Black" by Syl Johnson] <https://www.youtube.com/watch?v=KxvquwCqC2w>

June 2: more atmosphere, obvious but also perfect. ["What's Going On" by Marvin Gaye] <https://www.youtube.com/watch?v=H-kA3UtBj4M>

6/4/20, 138th piece: Manabu Suzuki, “An Occurrence in Quarantine”

next up is Tokyo's [Manabu Suzuki](#), who has released CDs on Tenseless, Slub and Skiti, and who works with homemade electronics that he also makes for other sound artists. he has only made a few records over the years, so I'm very happy he agreed to create this piece for AMPLIFY, and I'm proud to present his 'An Occurrence in Quarantine', recorded/edited June 1-2.

an occurrence in quarantine
- music and perception of physics phenomenon –

This work consists of three parts:

part 1 : interference
part 2 : reverse and cross
part 3 : interference or not
21'10"

Please listen to this one of two ways. One is stereo speakers, the other is headphones or earphones. We can enjoy music with either speakers or earphones. However, the sounds listened to by these two ways are different completely. This work can make you realize that clearly.
recorded and edited at my house 2F on June 1-2, 2020

lossless DL link: <https://we.tl/t-jDvvpIiX53>
support, if you can: contact him at zbnmsk@gmail.com, don't send PayPal directly.

June 5: more atmosphere, the great Z.M. Dagar. -Joseph Patrick Martin Foster [Dhrupad – Raga Yaman Kalyan (Live in Amsterdam 1982) by Zia Mohiuddin Dagar]
<https://www.youtube.com/watch?v=NgRe53J9Ni0>

6/5/20, 139th piece: Catherine Lamb, “fragment study for inter-spatia”

I've only known Berlin's Catherine Lamb since 2015, but it feels like it has been much longer. Her work under her own name, in Singing by Numbers (with Julia Holter and Laura Steenberge), and in the Viola Torros Project (with Johnny Chang) is unique and moving, a product of unflinching engagement and exploration. She studied under James Tenney, Michael Pisaro-Liu, and Mani Kaul, and she has written for ensembles including Konzert Minimal, Dedalus, Ensemble neoN, the London Contemporary Orchestra, and the JACK Quartet. She's an integral figure in today's music, as a composer, a performer, and a label head at Sacred Realism. She is beloved and admired by her music community, and the people who work closely with her remain forever changed.

From her bio:

Catherine Lamb is an active composer exploring the interaction of tone, summations of shapes and shadows, phenomenological expansions, the architecture of the liminal (states in between outside/inside), and the long introduction form.

I'm proud to present to you the longest piece in AMPLIFY 2020: quarantine (so far), “fragment study for inter-spatia.” -Joseph Patrick Martin Foster

lossless DL link: <https://we.tl/t-u8aOItrFeN>
paypal is sacredrealism@gmail.com

6/6/20, 140th piece: Ralf Wehowsky, “read out”

next up is a longtime legend, Germany's Ralf Wehowsky, whose solo work is released under the name RLW.

Ralf explored many areas of music as a listener in his teens in the seventies and by 1980, he started his own label, the incredible, deeply influential Selektion imprint. his P16.D4 collective released groundbreaking LPs throughout the 80s (collected by Monotype on the now OOP box set Passagen), and Ralf later went on to work with an impressive list of collaborators: [Lionel Marchetti](#), Johannes Frisch, Bernhard Günter, Kevin Drumm, [Bhob Rainey](#), [Tomas Korber](#) and Bruce Russell, plus many others. his 1997 Tulpas project was a mammoth undertaking, where he invited 5 CDs worth of artists to revamp his work, everyone from Merzbow to Jim O'Rourke to Ryoji Ikeda to Toshiya Tsunoda to John Duncan to Rehberg & Bauer plus so many others, one of the great electroacoustic releases of the nineties and a big influence on me at the time.

I am not doing his massive and crucial body of work justice in this intro but please investigate his work on your own if you're not already familiar with it, as it has had a huge ripple effect impact on so much that has followed in its wake.

very proud to welcome Ralf to his first AMPLIFY and to present his 'read out', recorded June 2020 and finalized June 4.

lossless DL link: <https://we.tl/t-IncRSWUvjx>

June 6: more atmosphere, no words needed: [Nation Time by Joe McPhee]
<https://joemcpee.bandcamp.com/album/nation-time-2>

6/7/20, 141st piece: Madoka Kouno, “give me some space”

next up is Tokyo's [Madoka Kouno](#), with her first recording (or performance of music of any kind) in two years. she is best known for her superb 2013 CD 'inside-out, outside-in' (Hitorri) and has also had a handful of collaborative releases, some links below. her bio:

"Kouno first became interested in epistemology and perception while studying at university. In 2003, she completed a course on “Sound / Art Expression” at Bigakko, after which she began performance focused on perception and cognition. Currently she performs using empty tape-recorders, metronomes, metal plates, etc to catch variations in interference and distance/space.
...then what/how do you/I perceive?"

very happy to welcome Madoka to AMPLIFY and to present her 'give me some space', recorded June 2 in Tokyo.

"give me some space"

Madoka Kouno

I've been chased by two kids at home for about 3 months.

I finally recorded this work when my husband took them outside after Japan lifted a state of emergency.

lossless DL link: <https://we.tl/t-J6ijzX8GLO>

PayPal to i.ma.wav@gmail.com

June 7: more atmosphere, go ask Alice, I think she'll know. [“Universal Consciousness” by Alice Coltrane] https://www.youtube.com/watch?v=kxn3tCO7Q_8

June 7: more atmosphere:

Trump, he have to go.

Johnson, he have to go.

Bolsonaro, he have to go...

[*“Mi Revalueshanary Fren”* by Linton Kwesi Johnson] <https://www.youtube.com/watch?v=lzpaomcpxiE>

June 7: more atmosphere, sending this out to today's heroes in Bristol from one of Bristol's finest.

[*“Black Steel”* by Tricky] <https://www.youtube.com/watch?v=9ZJTM03UByU>

June 8: RIP Charlie McPhee, very sad. [“Live in the Batcave (Preview)” by Joe McPhee, Charlie

McPhee, Graham Lambkin, and Oliver Lambkin] https://www.youtube.com/watch?v=0xJzBo-D_8Y

6/8/20, 142nd piece: Anne-F Jacques and Tim Olive, “Sur Place/Staying”

next up we have the fourth in our occasional series of blind overdubs (process described below) from long-established duos/trios (#35, #85, #118), this time from the Canadian duo of Anne-F Jacques and [Tim Olive](#), who have four duo releases together including this year's Bistre (links below). their duo bio:

"Anne-F Jacques and Tim Olive use handmade, idiosyncratic instrumentation to produce and amplify detailed sound textures, from fine-grained to coarse. They share a tactile, lo-tech approach to improvised sound composition, manipulating diverse objects and materials in conjunction with somewhat unpredictable audio pickup/amplification systems to create a music in turns serene and agitated, pellucid and dense, fluid and gritty. Jacques uses small electric motors and Olive employs magnetic pickups; both sources are modified, manipulated and amplified."

eager to listen to and proud to present 'Sur Place/Staying'.

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Anne-F Jacques/Tim Olive

Sur Place/Staying

Anne-F Jacques: rotating surfaces, amplification

Tim Olive: magnetic pickups, modified tuning forks and music boxes, analog electronics (octave divider, preamp)

Recorded separately in Montreal and Kobe, late May/early June 2020. Pre-recording discussion was limited to setting the length of the piece(s). The two pieces were then overlaid/superimposed by Taku Unami, like the two superimposed slides in the accompanying image by Tim Olive.

lossless DL link: <https://we.tl/t-BaKP2SyjK7>

Anne-F: Paypal to anef88@gmail.com

Tim: Paypal to olive845@yahoo.com

All donations to both will be directed to RAVEN (<https://raventrust.com/>)

June 8: more atmosphere, 'listen to me, legislator'. [“Woman of the Ghetto” by Marlena Shaw]

<https://www.youtube.com/watch?v=WaQTwVPvCAU>

June 8: more atmosphere, the musical legacy that George Floyd helped forge will always be with us.

[*“Don’t Stop the Music - Yarbrough & Peoples”* by DJ Screw]

<https://www.youtube.com/watch?v=C5LUKK9IGaQ>

June 8: more atmosphere, maybe my first choice for Erstwhile theme song. [“The Dopest Motherfucker / That Dope Nigga ½ Dead – Lil Halfdead” by DJ Screw]

<https://www.youtube.com/watch?v=1GfAKrVfFYM&feature=youtu.be&t=753>

6/9/20, 143rd piece: Choi Joonyong, “Washing Machine”

next up is a piece I'm especially looking forward to, contributed by Seoul's [Choi Joonyong](#). Joonyong is part of the extremely exciting Seoul scene and has co-run the great Balloon & Needle imprint with [Hong Chulki](#) since 2003, helping to document that crucial group of artists for the rest of the world. his bio:

"Choi Joonyong (Choi is the family name) is from Seoul, South Korea. He founded Astronoise (the first noise project in Korea) with Hong Chulki in 1996, and has been playing so-called noise/experimental/improvised music since then. He usually plays playback devices such as CD-player, MP3-player, tape player, VCR, and loud-speaker by utilizing the fallacy to expose their innate sounds from the mechanism. He is interested in control and failure of playing through improvisation and composition."

we are currently working on a killer duo CD for Erstwhile with [Jin Sangtae](#) for release this fall, but while people wait for that to be finished, here is Joonyong's first recording since 2014, documented on both audio and video (link below), 'Washing Machine', recorded at home today (June 9) in Seoul.

lossless DL link: <https://we.tl/t-0i0gzIdhGs>
video of this piece: <https://vimeo.com/427402645>

*June 9: more atmosphere, 'make me wanna holler'.
S.I.P. George Floyd.
(Sip In Power)*

["Welcome to the Ghetto (Spice 1)"] by DJ Screw <https://www.youtube.com/watch?v=QwORIk9r8iw>

June 10: more atmosphere, this came out just over 20 years ago and was the first Erst for both Keith Rowe and Taku Sugimoto. [The World Turned Upside Down, by Keith Rowe, Guenter Mueller, and Taku Sugimoto] <https://erstwhilerecords.bandcamp.com/album/the-world-turned-upside-down>

June 10: more atmosphere, more peak Screw, "I don't care what the others think, just be straight with me." ["Just Be Straight With Me – Silkk the Shocker"] by DJ Screw
<https://www.youtube.com/watch?v=hs6zvULaSYE&feature=youtu.be&t=893>

6/10/20, 144th piece: David Lacey, "noconagh"

next up is Dublin's [David Lacey](#), who has quietly been building up a very solid collaborative discography over the past 15 years. his bio:

"David Lacey is a musician from Dublin. He uses drumset, crude electronics, found objects and cassettes. He plays regularly with Rob Casey, [Fergus Kelly](#), Cian Nugent and Paul Vogel and in the bands Chip Shop Music and Legion of Two. Previous collaborations include [Rhodri Davies](#), [Annette Krebs](#), Keith Rowe and [Mark Wastell](#). Since 2005, he has been a co-curator of the i-and-e festival of improvised and contemporary music."

very happy to present David's first solo piece since 2009, 'noconagh'.

lossless DL link: <https://we.tl/t-BVqK87QwOk>
a donation to <https://www.masi.ie/> would be really appreciated, or paypal to: masilogin@gmail.com

June 10: more atmosphere, SIP DJ Screw, Pimp C, Big Floyd and so many others. ["One Day – UGK"] by DJ Screw <https://www.youtube.com/watch?v=WT7w00pQLPU>

June 11: more atmosphere, I suggest listening to this if you have time before the next piece, recorded in lower Manhattan at the Stone on 9/11/11. [September by Keith Rowe]
<https://erstwhilerecords.bandcamp.com/album/september-erstlive-011>

6/11/20, 150th piece: Keith Rowe, “GF SUC”

Keith Rowe

GF SUC

lossless DL link: <https://we.tl/t-1F3fcUzgrz>

June 13: more atmosphere, 'tell me why, tell me why, tell me why.' [“Why Can't We Live Together” by Timmy Thomas] <https://www.youtube.com/watch?v=cFU-FJzPE80>

June 14: RIP Keith Tippett. [“I've Got The Map, I'm Coming Home” by Keith Tippett]
https://www.youtube.com/watch?v=yPdXL_Ndmgs

June 14: more atmosphere, 'don't give up the fight'. [“Get Up, Stand Up” by Bob Marley and the Wailers] <https://www.youtube.com/watch?v=AeCHP-4iRbM>

6/15/20, 145th piece: Mark Wastell, “Keith Tippett: In Memoriam”

next up is London's [Mark Wastell](#), who was there when I asked Simon Fell to do the first project on Erst in 1998, and who has been a pillar of the improvised/experimental world for decades, making superb music himself as well as supporting countless other musicians, with Confront obviously (linked below) but also with his fantastic, much missed sound 323 store in London.

Mark's piece today is a brief tribute to the great Keith Tippett, who left us over the weekend. he says: "Dear Keith. The very first time I ever improvised was on a beaten up old piano in Tolleshunt Knight's village hall in 1991. I was attempting to be you and my friend, saxophonist Andy Brush, was playing the part of Andy Sheppard - we were both under the spell of 66 Shades of Lipstick, the duo record you two made. The cassette tape we recorded that day still exists. It was never my intention to become a piano player but I did become a musician. Point is, your example touched me. Helped chart my course. It shaped me, forever. Thank you Keith.

Listening to a recording of Keith Tippett, then taking a mooch in the garden before returning to continue listening to the recording before abruptly pressing the stop button.”

very proud to present Mark's "Keith Tippett : In Memoriam", recorded at home in Winchmore Hill, London, 15 June 2020.

lossless DL link: <https://we.tl/t-5wuaGvDIqT>

support, if you can: <https://confrontrecordings.bandcamp.com>

June 16: more atmosphere, utopia...visions...prophesy... -Joseph Patrick Martin Foster [“Astro” by Sun Ra and Walt Dickerson] <https://www.youtube.com/watch?v=S4t-s30tteU>

6/16/20, 146th piece: Jean-Paul Jenkins, “redacted”

[Jean-Paul Jenkins](#) is one of my best friends and we've played together basically since I started making music 20+ years ago. He grew up in Chicago, Hong Kong, Japan, India, Peru, Italy, and Belgium, studied at Bennington in Vermont, then lived in Portland, LA, and Joshua Tree, and right now he's in Oregon in either his van or a yurt. He's played in JaJa Quartet, Super Unity, Ghosting, Beau Breather, and Cex Fucx. He has composed music for film and modern dance and was the inspiration for The Dolphin. JP is the musician I know who most consistently dissolves expectations and tendencies, and when I examine

my musical beliefs I find JP lurking behind every corner: No one has influenced my thinking and playing more than he has.

I'm honored to present JP's "redacted", recorded in a van around Portland in late May/early June. -Joseph Patrick Martin Foster

lossless DL link: <https://we.tl/t-1BbWxunGZ7>

Paypal to jelloprism@gmail.com

June 17: more atmosphere, "I'm ready to break this world down." ["I Can't Go To Sleep" by Wu-Tang Clan] <https://www.youtube.com/watch?v=S2S0zu3M0rY>

6/18/20, 147th piece: Yu Yiyi, "Carnival"

next up is China's Yu Yiyi ([Zhujiang Yu](#) here), another [Yan Jun](#) invitee, Yan says:

"a few years ago he was one of the most promising harsh noise/cut up noise makers in china. in 2016 he went back to the rural house in a village in guangdong province, after staying in beijing for about a year. sometimes he sends me voice messages in the early morning when he is drunk, the strong cantonese accent always makes me confused.

the materials here are from his living environment.

his name on the id card is yu yirui, because the house register police didn't know how to read his real name.

he has studied fine art and was supposed to be an artist. but he dropped out. now only keeping on photography. also all about his living environment."

very happy to present 'Carnival', recorded June 17 at home in Kaiping, Guangdong, China.

lossless DL link: <https://we.tl/t-sOdk0ZRzZ2>

Paypal to nobloodmonster@gmail.com

6/18/20, 148th piece: Johnny Chang, "Transcriptions of a New Zealand seaside bach (20 March – 1 July 2020)"

next up is Berlin's [Johnny Chang](#), a member of the Wandelweiser composers collective. his brief bio:

"Berlin-based composer-performer Johnny Chang engages in extended explorations surrounding the relationships of sound/silence and the in-between areas of improvisation, composition, performance and listening."

Johnny has been in New Zealand for the entire quarantine (hence the title of his piece) and has worked on this piece throughout, very happy to welcome him to AMPLIFY and proud to present his "Transcriptions of a New Zealand seaside bach (20 March - 1 July 2020)", recorded between April 5-June 8 in Orewa, NZ and completed earlier today, June 18.

"With Alice and Hana

Johnny Chang - piano, composition, recording, production"

lossless DL link: <https://we.tl/t-wX623MAYM4>

Paypal to johnny.echo@gmail.com

June 19: more atmosphere, 'wineberry over gold'. ["Chapter 319" by clipping.]

<https://clppng.bandcamp.com/track/chapter-319>

June 19: more atmosphere, Juneteenth has been celebrated for a very long time, beginning in 1866. [“Juneteenth Jamboree” by Louis Jordan] <https://www.youtube.com/watch?v=Es6RDuJ7EHM>

June 19: more atmosphere, 'I got to know'. [“One of These Days” by Wu-Tang Clan] <https://www.youtube.com/watch?v=AujzD0xWGnY>

6/20/20, 149th piece: Taku Sugimoto, “lines 2”

very happy to welcome Tokyo's [Taku Sugimoto](#) to his third AMPLIFY festival (2002/Tokyo and 2011/NYC), once a decade this happens. Taku's work was crucial in helping this area of music begin to coalesce originally in the late nineties, exploring minimal and ultraminimal improv as well as Wandelweiser-esque composition and always following his own lead, a true musical role model for more than two decades now.

Taku has made a new graphic score for his AMPLIFY piece, and then interpreted, performed and recorded it himself. I'm thrilled to present his 'lines 2', recorded June 6-16 in Tokyo.

lossless DL link: <https://we.tl/t-NHhJ3LVp0u>
Paypal to slubmusic@aol.com

June 20: more atmosphere.

"On Sunday, September 15, 1963, a bomb exploded at the 16th Street Baptist Church in Birmingham, Alabama, killing four young girls and injuring 22 other worshippers. The incident had a profound effect on many Americans. One of them was John Coltrane, one of the leading Jazz saxophonists in the 1950s and 60s, when American Jazz was at its commercial peak. Coltrane composed and performed “Alabama” that same year in response to the 16th Street bombing. The song is an instrumental, with no words. Music historian Craig Werner describes it this way:

“Coltrane patterned his saxophone lines on the cadences of Martin Luther King’s oration at the funeral of the four girls who died. Midway through the song, mirroring the part of the sermon where King transforms mourning into a statement of renewed determination, Elvin Jones’s drums rise up from a whisper to a tumult of directed anger. Propelled by the rhythms, Coltrane’s sax summons the people to what can only be understood as a unified assault on Pharaoh’s palace.”

[“Alabama” by John Coltrane] <https://www.youtube.com/watch?v=saN1BwIxJA>

6/20/20, 151st piece: Anthony Guerra, “night and morning interleaved”

next up is another exciting one, Sydney's [Anthony Guerra](#) with his first released solo piece since 2008. I have known Anthony a long time, we have hung out in NYC and London and Tokyo over the years, and it's great to have him back making music again, even if it's just a one-time thing. I first invited him to participate in March, and he's finally had a chance to do so. Anthony is not very into the bio thing, but here is a very factual one he wrote a few years ago:

"Anthony Guerra is from Sydney, Australia. He currently plays in Love Chants, Vavenge, Galah Galah Galah, Mysteries of Love, Mysteries of Love, Life Groove Orchestra, Your Intestines, Antipan, Vodka Sparrows, Desert Luck, and in a duo with Patrick O'Brien.

He has released music on labels including Quemada, RIP Society, Alberts Basement, Breakdance The Dawn, Chemical Imbalance, Ftari, Digitalis, and PseudoArcana.

He runs the label Black Petal and he previously ran the label TwoThousandAnd (with Michael Rodgers)."

I'm very happy to present Anthony's 'night and morning interleaved'.

=====

Anthony Guerra: night and morning interleaved
night - electric guitar recorded to cassette with walkman

morning - analogue synthesiser recorded to logic pro x with microphone
june 2020

lossless DL link: <https://we.tl/t-kMCWxg61Mu>

Paypal to anthonypguerra@gmail.com

June 20: more atmosphere, I recommend ignoring the added Christian imagery (the only reason I didn't post this months ago) and let Vernard and friends try to convert you all by themselves. ["I Love to Praise His Name" by Vernard Johnson] <https://www.youtube.com/watch?v=jUOEXov2-Us>

6/21/20, 152nd piece: Zhong Minjie, "victory day"

up next is Guangzhou, China's Zhong Minjie, the fourth invitee thus far from [Yan Jun](#), who again has also generously written an intro for us:

"the first time i met zhong minjie was in 2004. he played a strong electroacoustic noise piece with a laptop through a big sound system. at that time we called all laptop performers "sound artists", but not everyone goes as deep as zhong minjie does. later i found he had released some amazing field recording works. then he used a blog as a format of sound/photo/text combined art.

the last time his name was seen by the public was in guangzhou triennale in 2008. the same year he made some sound art project with two friends. they felt satisfied with it and decided they will never mention it again.

a few years ago i have received his email. announcing that his classic-trees.com site is online. i spent 8 hours with continual surprise on those field recordings, photos and short text. then he dived again. now he lives in guangzhou. and far away from any scene."

Zhong adds:

"during the epidemic situation i have kept a sneeze for long time. finally one day i have delivered it to a safe place. it's slightly been delayed for 3 minutes. it's not really a delay even according to standard of food delivery. so, just take it as a victory.

the image is only an example for "one day".

very happy to present Zhong's 'victory day'.

lossless DL link: <https://we.tl/t-YMmlE60gUb>

contact is zhongminjie@yahoo.com, no PayPal

6/21/20, 153rd piece: Vic Rawlings, "ryan road vestibule"

I'll tell you about this new music by Vic Rawlings, who is one of my favorite human beings in the world... but first, I'll tell you about a film called Linefork that he co-directed with Jeff Silva in 2017. Linefork is as beautiful a portrait of America as I've seen. No jingoistic nonsense, no explicit politics, hardly any dialogue... just one musician, Lee Sexton, and his wife Opal, going about their lives in Linefork, Kentucky. Sexton, now 92, happens to be a legendary banjo player, and Vic an avid banjo player and teacher himself. I remember when Vic used to drive down from Boston to Kentucky to look around and try to track down players like Sexton... eventually, he'd return to meet with and befriend Sexton... then to study banjo with him... and then to make a film about him. Being a deeply respectful sort of guy, Vic's idea of the film was to allow its subject to exist as naturally as possible. It's shot beautifully, with careful attention paid to color, sound, richly enveloping detail. No information is spoon-fed to viewers about who they're about to spend an hour+ with or why Opal and Lee Sexton are significant in American culture. Instead, he and Silva simply allow the Sextons to be. There aren't many

scenes, so each one lasts a while. Shots linger for long stretches as the camera remains still. Silence happens... long passages of not much action. The camera stands back and observes, inviting viewers to appreciate and savor moments in this very American location and very American personality and regionally specific yet rarely seen aspect of American culture. Vic and Jeff don't say anything explicit or didactic about their subject... no talking heads or explanatory text... they never go out of their way to mention the subject's achievements or place in music history other than in one scene at the end where the Sextons talk to each other in their home about business and Lee reads aloud his bio from an ethnographic book. We hear Sexton play at a local social event... we stand back to watch him teach, watch him interact with his wife as they do every day... we get a sense of what it feels like to be in Linefork, KY... and the directors trust that people will apprehend all of this on its own terms. If you don't think that spending time with the best living banjo player in America is interesting, then the movie isn't for you. Sexton surely doesn't care whether you like it or not, and I'll bet Vic doesn't either. No need to make concessions for people who aren't going to get that it's beautiful.

I've known Vic Rawlings since 1998. From the very start, his musical voice was unlike anyone else's. His sense of rhythm and pacing is entirely his own. Vic's music isn't about linear tension/release... it's very careful and immensely considered in its alien awkwardness. One sound might seem to be unrelated to what comes before or after; Vic throws off conventional phrasing, preferring to have each element within a piece question every other element in real time. His compositional sense can be confrontationally patient. Vic's music has a lot of similarity to his movie. Of course, it's not bluegrass and he doesn't play banjo in a "non-idiomatic free improvisation" style (thank f'n god), but there's certainly aesthetic/philosophical overlap in his sonic and directorial sensibility. The music is aggressively sincere. It's stubbornly uncompromising and brutally trimmed of excess. There's no bullshit, no desire to be loved... Vic forces listeners to come to him, but his intent is not to be "extreme" in a cheap sense... it's precisely what he wants it to be: no fat, no emotional signifiers, but also not self-consciously "minimal" or precious. Here it is. Don't try to graft your own expectations onto it. If he felt the need to make solo records, he would have done so already. Those who will understand that Vic's music is beautiful will hear that. Anyone else: maybe it's not for you. I doubt he gives a shit. He knows what he's doing. Of course, Vic's AMPLIFY piece is not what I expected it to be... and why should it be? He typically plays a prepared cello and some open-circuit electronics with a battery of little speakers... but there's no cello here. Ryan Road Vestibule was made at an elementary school near his house in suburban Massachusetts and it features the sound of a firing range. Kids playing at this school can hear guns going off all the damn time. I'm a public school teacher, and I find that horrifying. It's another portrait of America, well observed and economically poetic. -Howard Stelzer

Here are some words from the man himself:

"I took my electronics and my Olympus LS-11 recorder (same one that went to Kentucky) to the concrete and brick entryway vestibule of the Ryan Road Elementary School, which is in a neighborhood about 5 minutes from my house, and directly across the road from the Northampton Revolver Club. People (club members and the police) practice shooting guns there. All sounds were recorded in one take.

I had the idea to do a project of location recording way back in BSC/undr days, but time and the idea got away from me. I can't directly say if this week's recording project is a response to the police violence that's so present now or if it's me finally getting to something I've wanted to do for a long damn time. I did enjoy the experience of recording and playing in that environment - It feels heightened there (of course), but somehow it has become mundane in that neighborhood - wow." -Vic Rawlings

vic rawlings

ryan road vestibule

recorded at ryan road elementary school june 14, 2020

lossless DL link: <https://we.tl/t-ats52eemZI>

please donate to Non-Event, Paypal to [PayPal.me/noneventboston](https://www.paypal.com/donate/?url=https://www.paypal.com/noneventboston)

6/22/20, 154th piece: Kevin Corcoran, “vague language”

next up is San Francisco's [Kevin Corcoran](#), I will defer to his carefully written bio:

"Kevin Corcoran works with percussion, location recordings and electronics with an open interest in sound as medium as it moves through contexts of music, art, communication and place.

As a percussionist he is most interested in techniques which extend the sonic possibilities of the instrument emphasizing textural sound, friction, sympathetic vibration, sustained tones and the use of found objects with a focus on freely arranging sonic events in duration rather than marking time by rhythm.

He makes location sound recordings in natural and built environments, observing and interacting with sites and objects with specific interests in abandoned architecture, urban excess and waste, and intersections of infrastructure and nature."

very happy to present Kevin's triptych titled 'vague language', recorded at home and in the field in San Francisco, June 2020.

lossless DL link: <https://we.tl/t-308ApPM1UF>

Paypal to corcoran.kp@gmail.com

June 22: more atmosphere, 'party people gather round, count down to apocalypse'. [“Gravel Pit” by Wu-Tang Clan] <https://www.youtube.com/watch?v=Of-lpfsBR8U>

6/22/20, 155th piece: Reinier van Houdt, “skies waves trails (22 june 2020)”

next up is the fourth and likely final entry in a monthly 'quarantine' series from Rotterdam's [Reinier van Houdt](#), recorded on the 22nd of each month (first three are #18, #75 and #128). the first three had a similar overarching concept of being carved out of and into his general surroundings, but this one is back to his more typical deep investigations of instrumental sound. Reinier poured a lot into this one and it is evident, but I will let him talk about that more below if he wants.

I/we have been curating this festival on the fly since we started March 12, and I'm really glad to have incorporated this series with Reinier. for me his pieces have worked both as monthly markers in a period where time seems impossible to grasp and also now as their own 55 minute sequence of four very different pieces. they've been a crucial part of 'quarantine' IMO, so thank you again Reinier.

I wrote previously:

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Reinier van Houdt is possibly my favorite pianist in the world today, and definitely one of my favorite musicians. his incredible ability to disappear into the material allows him to somehow simultaneously be an ideal Pizarro interpreter ('the earth and the sky') and also a crucial current member of Current 93. very proud to present 'skies waves trails (22 june 2020)'.

“I'll give it a try [Jon](#): in a way here my environment is simply my mind. I've never been able to make a plan and simply execute it. My ear always deviates from the road because there are things in sounds and their instantenous feedback into experience and perception that I can't oversee. With each new listen new connections and directions get amplified and I follow and form those. So I collect material, explore it inside out and start marking out a path.

Here my material was just some basic sound from indian harmonium and piano bowed and bent by glass and ebows. The rest is moods, emotions, atmospheres pent up through the last months.

I worked more or less non-stop on it from solstice all through the next day and night. It felt like working at a kind of harmonic construction site, very concentratedly weaving small differencetones/rhythms that manifest from bent tuning by the breathing of the harmonium or glissandi on pianostrings. I've never made a piece with so many different speeds together and yet held together by a pace of breathing slowly. It's a dirge as well as a hello to my dad who died 18 years ago in 2002." -Reinier van Houdt

lossless DL link: <https://we.tl/t-vuzYyataau>

PayPal to houdt.r.van@12move.nl

6/24/20, 156th piece: Mark Vernon, "The Dominion of Din"

next up I'm thrilled to welcome Glasgow's Mark Vernon to 'quarantine', with a piece evidently long in the works, thanks to [Mark Harwood](#) for making it happen. his bio:

"Mark Vernon is a Glasgow based sound artist who works with found tapes and acousmatic presence. His work explores themes of magnetic memory, audio archaeology, voyeurism and nostalgia. His solo music projects have been published through labels including Kye, Glistening Examples, Flaming Pines, Misanthropic Agenda, Entr'acte and Canti Magnetici. He co-runs and curates Glasgow art radio station, Radiophrenia and has produced programmes for stations internationally."

words from Mark V on this piece:

"The Dominion of Din is a radio play made out of recordings from a single fixed perspective over an eighteen-year period. It is created entirely from field recordings made out of the rear window of my flat. In essence, it's a catalogue of exterior sounds that have annoyed, disturbed or angered me over the years living at this residence - and sounds that have largely disappeared during lockdown. My go-to method of dealing with nuisance noise is to record it. A sort of recording banishing ritual. The hope being that one day I will be able to utilise these sounds in some way, converting these sources of irritation into something positive.

The piece includes now familiar soundmarks such as the daily delivery of beer barrels to the local pub, the shattering of glass bottles as they are emptied into recycle bins at night and the weekly maintenance of neighbours gardens that always seems to require extensive use of a leaf blower no matter what the season. More irregular sources of nuisance noise appear in the form of workmen erecting scaffolding, magpies nesting on the side of the house, drunken outdoor singalongs, overflowing guttering and a faulty burglar alarm that didn't stop for three days solid over one memorably torturous bank holiday weekend. The irony is that on the only occasion that these sounds have ceased for any length of time I've spent several weeks doing nothing but listen to them over and over again.

The pub has made use of this time to create a beer garden at the back of our flat now so at least I have fresh impingements on my peace to look forward to as things begin to return to normal."

Source sounds recorded in Glasgow between 2002 and 2020.

Composed between May 20th and June 20th, 2020.

lossless DL link: <https://we.tl/t-8fjuH1WWGf>

PayPal to meagreresource@hotmail.com

6/24/20, 157th piece: Oren Ambarchi and Robbie Avenaim, "tummypen42"

next up we have the fifth in our occasional series of blind overdubs (process described below) from long-established duos/trios (#35, #85, #118, #142), this time from the Australian duo of Oren Ambarchi and [Robbie Avenaim](#). Oren and Robbie have worked together since the early nineties in noise trio Phlegm and it's great to have them reunited here (albeit long-distance) for a 'quarantine' piece.

Oren Ambarchi: guitars, iphone recordings, feedback piano, bells, percussion
Robbie Avenaim: drums and butcher bird in my yard

Recorded separately in Berlin and Melbourne, late May/early June 2020.

As per the AMPLIFY rules there was no prior discussion on the material or direction apart from the approximate track length.

The two pieces were then superimposed by Taku Unami.

very excited to present (and to listen to) Oren & Robbie's 'tummypen 42'.

lossless DL link: <https://we.tl/t-GGK8VSMJos>

PayPal to Oren: jerkerproductions@yahoo.com

Robbie asks for any support for him to instead go to AMPLIFY and/or Erstwhile.

June 24: more atmosphere, "I know who I am, I'm not who you think I am." ["Transmission" by Earthling] <https://www.youtube.com/watch?v=bzWss6g62Fk>

June 25: more atmosphere, "I'm missing all the things I knew". ["Three (Extended Mix with Nicolette and Mad Professor)" by Massive Attack] <https://www.youtube.com/watch?v=Wgk9hmAEk5s>

June 25: more atmosphere, Christianity in 23 words.

"Jesus, born a man

Jesus, crucified by man

I'm thinking that Jesus

Wanted man to be free

Jesus, He got out of hand"

["Livin' the Life" by Parliament] <https://www.youtube.com/watch?v=EnOieIL-kC4>

6/26/20, 158th piece: Seth Cluett, "acts within time"

next up is NYC's [Seth Cluett](#), one of the nicest people you'll find in this area and a fascinating sound artist, very happy he found time to participate. his bio:

"Seth Cluett is an artist and composer whose work ranges from photography and drawing to video, sound installation, concert music, and critical writing. Exploring the territory between the senses, Cluett's works are marked by a detailed attention to perception and to the role of sound in the creation of a sense of place, the workings of memory, and the experience of time. His research interests and critical writings investigate embodied cognition, sound in virtual and augmented reality, the media history of the loudspeaker, the history and documentation of sound in art practice, and architectural acoustics. Cluett is now Assistant Director of the Computer Music Center and Sound Art Program at Columbia University."

Seth on his piece:

"acts within time (2020)

All sounds recorded at home during quarantine or taken from mobile phone voice memo recordings captured before quarantine.

Instrumental recordings performed by TAK Ensemble during an impromptu reading in the anechoic chamber at Nokia Bell Labs in Murray Hill, NJ in December 2019: Laura Cocks (flutes), Madison

Greenstone (clarinets), Marina Kifferstein (violin), Ellery Trafford (percussion), and Charlotte Mundy (voice).

Recordings of floors creaking captured in May 2019 in the Vienna homes of Haydn, Beethoven, and the birth and death houses of Schubert. These recordings appear in the piece unedited in the order in which the homes were occupied.

Additional recordings captured at home, performed in collaboration with Jennifer Eberhardt between March-May 2020 in New York City."

very happy to welcome Seth to 'quarantine' and to present 'acts within time', finished June 24.

lossless DL link: <https://we.tl/t-ealA1bpyva>
Paypal to sethcluet@gmail.com

June 27: more atmosphere, love that the 100th day of 'quarantine' ends up being June 27th. also a nice time to change the official dedication of the fest from Sean Baxter to Sean Baxter and George Floyd. ["June 27 Freestyle ft. Big Moe, Bird, Demo, Key-C, Yungstar, Big Pokey, Haircut Joe and K-Luv" by DJ Screw] <https://www.youtube.com/watch?v=fS9Wt35YKmA>

6/27/20, 159th piece: Richard Gareth, "Letting Go"

next up is NYC's [Richard Gareth](#), happy to finally get a chance to showcase his work. his bio:

"Richard Gareth works with sound and visual arts. His materials emerge from ontological investigations of background noise and the decadence-and-decay of technological utilities. Gareth seeks to invert the normative function of background noise from unconscious status to active presence. The images and objects in his work stem from processes and experimentations applied to both outmoded and current technological media that emulate situations that translate material source into abstractions.

His works embrace the objectification of the ordinary, repurposed technologies, transposition, articulation of space, nuances of perception, and extended techniques applied to time-based practice. Such creations, both conceptual in origin and experimental, embody contemporary life as a filtered experience. Gareth emphasizes two notions from this experience that inform his work; debris from constant cultural bombardment and the experience of commodification, both being considered by Gareth to be sensory overload."

Richard on this piece:

"Richard Gareth's approach to working with Letting Go focused on articulating the emission of materials with sonic properties as both source and instrument. Such materials were; amplified EMF emissions, modified audiocassettes, dysfunctional tape players, cracked media, sonification of light, circuit boards, and computer processing. Over the years his work has evolved from laptop playing to a more hands on type of approach, focusing on sound and material that could encompass more tactile malleability and less computer playback. This work was created during the Covid 19 pandemic in Gareth's studio in Queens, NY."

very happy to present Richard's 'Letting Go', recorded/assembled May 28-June 27.

lossless DL link: <https://we.tl/t-XoUs53oz6Q>
PayPal to richard_garet@verizon.net

June 28: more atmosphere, increasingly scared for my friends in Houston (and many other places) and thinking of them in happier times. [“Tops Drop - Fat Pat” by DJ Screw]

<https://www.youtube.com/watch?v=CBg-XmBBdks>

June 28: RIP to the great Simon Fell, the man behind the first Erstwhile release in 1999. [Extracts by VHF] <https://erstwhilerecords.bandcamp.com/album/extracts>

6/28/20, 160th piece: Rhodri Davies, “For Simon H. Fell”

next up is [Rhodri Davies](#) (Swansea, South Wales), who was there on stage in Cambridge when I invited Simon Fell to do the first Erstwhile (VHF-Extracts) back in 1998, and who is here again today on this very sad occasion. Rhodri writes:

"At the beginning of the month, I heard that Simon Fell was seriously ill in hospital with advanced cancer. Today I heard that he passed away this lunchtime.

Simon was a portal for me into improvised music. In May 1994, I chanced upon a concert by Peter Brötzmann, Willi Kellers, Alan Wilkinson and Simon Fell at the Grapes Inn, Sheffield and I was blown away. The next time I saw Simon play was a year later at Dr Brown’s pub in Huddersfield, this time with Alan Wilkinson and Paul Hession. I was entranced by his energy and commitment to the moment. He played his bass with unfettered abandon and precision, with a beatific look on his face. I was young and felt I had nothing to lose, so I plucked up the courage to talk to him after the gig and ask if we could play together. In a typical instance of his generosity of spirit, he said yes and the next day we met and played: it propelled me into twenty years’ engagement with improvised music. We have played together in so many formations over the years: the Simon Fell Septet at the Purcell Room (1996); as part of the infamous Butch Morris’ Conduction tour of the UK (1997); as part of Derek Bailey’s Company in New York and Marseille (2001 and 1999) and as part of the London Improvisers Orchestra. I have performed many of his compositions and been part of his ambitious big band formations and recorded projects (Composition No. 30: Compilation III and Composition No. 62: Compilation IV), as well as his immense BBC Radio 3 commission ‘Positions & Descriptions’ for the 2007 Huddersfield Contemporary Music Festival.

Most notably, we played together as part of the trio IST (with Mark Wastell). In 1995, when we first played as a trio together, I was so ecstatic, and drove back from Chelmsford to London in some kind of delirious state. And I was so happy when I found out that the music from that first meeting would appear on an LP called ‘Anagrams to Avoid’ (1997). We played many extraordinary concerts together: as support for Derek Bailey and John Zorn at the Barbican (2000), a stunning concert at the Tempio Civico Dell’Incoronata, Lodi (2002), and at the Total Music Meeting, Berlin (2001). It was in 2001 while playing at the Tonic, NY with IST and Company that Butch Morris came up to Simon and me, gave us a hug, and invited us to play on the following night for his Conduction #118. This only added more delight to what was already an amazing series of concerts for me.

Simon was thoroughly ethical in his approach to music making and to collective work. He was a great mentor and he set the bar high, as he should have. He was an insightful and critical intellectual who could dissect and respond eloquently to what was going on around him. This is evidenced in his long detailed letters to me as well as in his articles, ‘Report On The Composition Of Improvised Music 1 to 4’ published in Rubberneck magazine. He was later able to map out his analysis more fully in his Doctoral Thesis at Huddersfield University, “A more attractive ‘way of getting things done’ freedom, collaboration and compositional paradox in British improvised and experimental music 1965—75” (2017).

Simon and I were in touch several times earlier this year, planning future record releases, as well as IST’s twenty-five year celebratory concert which was planned for April 2021 at the Hundred Years Gallery,

London. We were also planning for him to come to Swansea and play. Simon was dedicated, rigorous, virtuosic and I will miss his friendship and his music terribly. My love goes out to Jo Fell tonight."

very honored to present Rhodri's 'For Simon H. Fell', recorded June 26.

For Simon H. Fell
Rhodri Davies: Concert harp
recorded 26.6.20
Mastered by Sam Grant

lossless DL link: <https://we.tl/t-sweVo2DrFq>

PayPal to rhodrijd@yahoo.co.uk, Rhodri will donate the money to Jo Fell, Simon's widow.

June 30: more atmosphere, 'still livin' for today, in these last days and times'. ["If I Ruled the World (ft. Lauryn Hill) – Nas" by DJ Screw] <https://www.youtube.com/watch?v=ry6ntGx8xXY>

June 30: more atmosphere, "and where do we go from here, which is the way that's clear?" ["Rock On" by David Essex] <https://www.youtube.com/watch?v=HfazqiwJwAM>

June 30: more atmosphere, 'open up that window and let that bad air out'. ["Buddy Bolden's Blues" by Air] <https://www.youtube.com/watch?v=tdleiIS6o9Y>

July 1: I wanted to make sure everyone saw Mark Wastell's poignant and heartfelt words about the late Simon Fell:

My Dearest Simon.

Too soon and far too quickly. I blinked and you are gone. Leaving far too many loose ends and you would not have liked that. You were not a man who appreciated loose ends. Thorough and detailed, that was you. Today my heart aches. I am empty. Cold and numb. I can't quite absorb the news. In the mid-1990s you took me under your wing. We met at a Hession/Wilkinson/Fell gig at Colchester Arts Centre. I told you I'd started improvising with the cello and you said that when I was ready I was to give you a call and we could do some playing together. Really? I couldn't quite believe it. You were an established performer, I was a bedroom musician. I eventually made the call. Time after time you selflessly drove the 70 mile round trip from Haverhill in Suffolk to come and play with me. You took me out of the bedroom and into the public arena. My debut concert was a duo with you at the Club Room in Islington in January 1996. Our last concert together was also a duo, in March 2018, in part celebrating my 50th birthday. You dedicated a piece of music to me to me that evening, to mark the occasion. Our original duo quickly morphed into a trio with Rhodri, another unknown invitee that you had met in Huddersfield. The newly named IST made its first outing at Club Orange in April 1996. In the summer of that year, you invited both of us to join the Simon Fell 10tet for a concert at the Purcell Room as part of the Leo Records Festival. You had taken me from the bedroom, onto the London club scene and to the concert stage within months. You enabled me, trusted me, gave me confidence. In early 1997 you were offered a deal by Siwa Records from the States to make an album. Generously, you suggested IST. I was now a recording artist on an international label, all thanks to you. It was all so exciting. As well as improvising, you pushed us to play compositions. But I didn't know a crochet from a quaver. No problem you said, we can work around that. And we did. I was nervous, out of my depth but you helped me to understand music in its written form - notated, graphic, instructional - and also encouraged me to put together my own pieces. Under your guidance, I was now a composer. We recorded these compositions for our second album Ghost Notes and arranged a UK tour. With you, I was now a proper touring musician. Your initiatives with Bruces Fingers were a direct influence on me forming my own record label. You appear on nine

releases on Confront, five with IST, three alongside Derek Bailey and your own beautiful solo disc. In 2016, IST played at Confront's 20th anniversary concert at the Hundred Years Gallery. That was the last time all three of us were together and what a happy day it was. Just a few short weeks ago, we were busy arranging a date for the 25th anniversary concert of IST in April of 2021. It breaks me in two to have to accept the fact that this will not happen. Never again will we make music together. I'm sorry I wasn't able to kiss you goodbye. You were a dear friend, loyal and committed. I hope you know how much you mean to me. I shall never forget how deep our time together was and if you will allow, I make a lifelong dedication to you, to conduct myself in a way that would make you proud of the investment you made in me.

Forever yours, Mark.

-Mark Wastell

July 2: more atmosphere, did you know the Gap Band were from Tulsa? ["You Dropped a Bomb on Me" by the Gap Band] <https://www.youtube.com/watch?v=k04bc9uunmU>

7/4/20, 161st piece: Vanessa Rossetto, "you have to rehearse your presentation, practice completing within the time limits allowed"

one of the consensus highlights of the first month of AMPLIFY was festival co-host [Vanessa Rossetto's](#) epic 55 minute "perhaps at some time you have acted in a play, even if it was when you were a child" (#26, linked below). I wrote a glowing intro for her/that before hearing it, but looking back I didn't include what always comes to mind first when I think about the trajectory of Vanessa's work, which is that she seems to just keep getting better. 'perhaps...' was created pretty quickly at the start of 'quarantine', from March 13-29 and posted March 30, and she has been working on this one ever since (more towards her normal pace), so as I said in the first intro, this is again a big deal, so big that I am going to tag team this intro with [Matthew Revert](#):

"It's so hard to even begin when talking about Vanessa's work. I have been collaborating with her for many years and find myself trapped in the dichotomy of knowing too much about her body of work to talk about her body of work. Back in 2013 I gave it a pretty good go though so to get a more in-depth sense of her work up to that point, check out the article I wrote for Surround:

<http://surround.noquam.com/invisible-narratives>

Since then, she has released more than ten albums (including two duos on Erstwhile (a fledgling label you probably haven't heard about)). What excites me about Vanessa's work is the tireless way it continues to search for new means of expression while still retaining a distinctly Rossetto-esque patina. As a recording artist, she unapologetically allows rich narratives and deeper meaning to populate every nook and leaves it up to the listener to absorb them or simply allow them to shine as the aesthetic beauties they are.

It says something that after so many years of creating critically acclaimed recordings, her recent work for the AMPLIFY 2020: quarantine fest is among her very best and most adventurous. Hers are coattails I have kindly been granted permission to ride upon to the extent that I have managed to fool a few people into believing I'm better than I am. Please enjoy this important work by an important artist."

I am very proud to present Vanessa Rossetto's two-part "you have to rehearse your presentation, practice completing within the time limits allowed", created April 1-July 3.

lossless DL link: <https://we.tl/t-Qqzj8ouYjK>

PayPal vanessa@musicappreciationrecs.com

venmo [Vanessa Rossetto](#)

July 4: more atmosphere, composed 60 years ago. ["The Fourth of July" by Robert Ashley]

<https://www.youtube.com/watch?v=DjNvSjdmRQI>

7/4/20, 162nd piece: Ben Owen, “fans+ (four, q)”

next up is Brooklyn's [Ben Owen](#), who has been a subtle yet crucial presence in NYC for the last 15 years. Ben is a master of small sounds in quiet environments, a standout in an area explored by many and noticed by few. in addition, Ben runs the very strong Winds Measure label (link below, check some out) and also does incredible letterpress printing with his Middle Press company (also linked below). his bio:

"Ben Owen works with sound, recording, light, projections and print. Early sound experiments began with cassettes and live radio, in tandem with stone lithography printmaking and photographic slide projections. His process of lithographic printing is balanced by the intended preservation and natural degradation of marks. He finds complementary inherent similarities between the cycles of inking, mark making through drawing on printing stones and amplified auditory marks. He is interested in the relationship between the spacial aspects of existing sound fields, intervened environments and the projection and reflection of light. Locations are an active and physical palette, much like an improvisational setting where control is relinquished. Through mark making, and an attention to instability he continues the practice of listening and response."

very happy to present Ben's 'fans+ (four, q)', recorded/mixed June 20-22 in Brooklyn.

lossless DL link: <https://we.tl/t-T6aLXSAAjI>

PayPal windsmeasure@gmail.com

July 5: more atmosphere, 'I'm still waiting'. [“Crosseyed and Painless (Live in Rome 1980)” by Talking Heads] <https://www.youtube.com/watch?v=a03NRrOXDk8>

7/5/20, 163rd piece: Joe Panzner and Mike Shiflet, “Empire Wreckage”

next up we have the sixth (and likely final) in our occasional series of blind overdubs (process described below) from long-established duos/trios (#35, #85, #118, #142, #157), this time from the Columbus, OH duo of [Joe Panzner](#) and Mike Shiflet, previously known as Scenic Railroads.

both Joe and Mike contributed solo pieces earlier in the fest (linked below) so I will not repeat their bios, but this is their first duo release together since 2006. the blind overdub rules: the musicians choose a track length but discuss nothing about the content, then the two pieces were superimposed by [Taku Unami](#) (thank you Taku!!) and neither the musicians nor I have heard the final results yet. I'm thankful to Joe and Mike for trying this and eager to hear what they've come up with.

very proud to present 'Empire Wreckage', recorded (separately) May-June 2020 in Columbus.

lossless DL link: <https://we.tl/t-H0y4etzkiH>

PayPal: jpanzneraudio@gmail.com and m.steven.shiflet@gmail.com

July 6: RIP Ennio Morricone. [“Sequita” from the Gli Occhi Freddi Della Paura soundtrack by Ennio Morricone] <https://www.youtube.com/watch?v=VwdlRf4Tg10>

7/6/20, 164th piece: Zhao Cong, “homework”

next up is Beijing's [Zhao Cong](#), who was working in more song-based areas until 2015. here is a brief bio:

"born in 1988, Beijing. in 2015, Zhao Cong began to do solo performances, using no-input-mixer feedback, cardboard paper tube, light's motor and found objects, playing slow changing music. she released a solo album Afternoon (2016, Zoomin' Night, linked below), and then Rotating, Rotating (2018, Hitorri, also linked below)."

very happy to have Zhao join us in 'quarantine' and to present her 'homework', recorded earlier today (July 6) in Beijing.

lossless DL link: <https://we.tl/t-oqT3BYACbl>
PayPal raindogzhuwenbo@gmail.com

July 7: more atmosphere, 'gotta keep strivin'! [*"Ghetto Smile Freestyle – Botany Boyz"* by DJ Screw]
<https://www.youtube.com/watch?v=VkcXkSCVQR4>

July 7: more atmosphere, the remarkable 'Fun House' came out 50 years ago today. [*"L.A. Blues"* by The Stooges]
https://www.youtube.com/watch?v=ixTgJvP_Q9U

7/7/20, 165th piece: Ryoko Akama, "a song for Y. Z."

next up, excited to introduce (and to listen to) a second piece from Huddersfield's [Ryoko Akama](#). Ryoko has been focusing on other things besides music during this quarantine period, such as sourdough baking, and my wife [Yuko Zama](#) has helped talk her through her experiments, hence the title of this piece. I wrote a lot about Ryoko for her first piece here in April (#72, linked below) and so I would recommend reading that and I will get right to the piece.

very happy to present Ryoko's 'a song for Y. Z.', recorded July 3rd in Almondbury Village, UK.
'a song for all sourdough makers who take care of natural fermentation : a process of chemical breakdown of substance by microorganisms.'

lossless DL link: <https://we.tl/t-Mt9ivCN7oO>
PayPal info@melangeedition.com

7/8/20, 166th piece: Jin Sangtae, "6am autopilot"

next up, very happy to welcome Seoul's [Jin Sangtae](#) to 'quarantine'. he has taken some time away from working on his upcoming Erst with [Choi Joonyong](#) to send us a piece. his bio:

"Jin Sangtae performs with non-musical objects collected through his experience, projected into instruments, and then re-organised into space. He uses hard drives and several materials that can be connected as the main instrument, and he also plays laptops, radios, car horns and electronics. He's been uploading online his composition 'Year' via mobile phone every day since 2015. He founded 'dotolim' (a small space for improvised music) and has been organising the 'dotolim concert series' since 2008 as well as the festival 'dotolimpic' in 2012, 2013 and 2017."

proud to present Sangtae's '6am autopilot', recorded at home in Seoul this past week.

lossless DL link: <https://we.tl/t-cKxtSa1ELs>
PayPal jinsangtae@popmusic25.com

7/9/20, 167th piece: Charmaine Lee, "SAL's Nu Edition"

next up, happy to welcome [Charmaine Lee](#) (Chinatown, Manhattan). Charmaine is originally from Sydney, moving to the US ten years ago and NYC around 2016, lucky for us. her bio:

"Charmaine Lee is a New York-based vocalist. Her music is predominantly improvised, favoring a uniquely personal approach to vocal expression concerned with spontaneity, playfulness, and risk-taking. Beyond extended vocal technique, Charmaine uses amplification, feedback, and microphones to augment and distort the voice."

Charmaine's piece is the shortest of the fest so far, proud to present 'SAL's Nu Edition', recorded July 5 in Chinatown.

lossless DL link: <https://we.tl/t-IPOdPg13c2>

PayPal Leecharmaine91@gmail.com

July 9: more atmosphere, Henning time. [Kreuzmusik – Fluxid Behandlung – Op. 189 by Henning Christiansen] <https://www.youtube.com/watch?v=2Uzhu63CXWY>

July 9: more atmosphere, more Henning. [Symphony Natura – Op. 170 by Henning Christiansen] <https://www.youtube.com/watch?v=dWgjtjbn0>

July 10: more atmosphere, 'requiem of art'. [Requiem of Art – Op. 50 by Henning Christiansen] <https://www.youtube.com/watch?v=nvz9ch4eKAI>

7/10/20, 168th piece: Thorbjørn Reuter Christiansen, “Corona Wolf and Henning’s homemade orchestra”

I first met [Thorbjørn Reuter Christiansen](#) whilst researching a means by which to re-issue the OP. 189 Kreuzmusik FLUXID BEHANDLUNG release Jon posted here earlier. Over the years we have worked on a lot of projects together and have become good friends, we have a lot of fun together. Together we have just started a new label dedicated to his father's work, aptly called the Henning Christiansen Archive. This work for AMPLIFY consists of Thorbjørn playing alongside his deceased father. It is his first ever audio release. Thorbjørn also appears on one side of the forthcoming SAVE THE NATURE — USE FLUXUS, The Box parking lot, Los Angeles 2LP which is made up from a 6 hour performance in LA towards the end of last year dedicated to Henning's ideas and output. his bio:

"Thorbjørn Reuter Christiansen

Born 1974 Møn Denmark

University of fine art Berlin 2001-2006 Royal Danish Art Academy 2005-2007

He was also a part of the art group, Global Alien who are concerned with the fragmentary nature and acts of globalization, power relations and cultural identities. Working with aesthetical visibilities of social and urban realities, Global Aliens' approach is to invent ways of communication, where the audience is invited to participate in play and game-like performances. The aim of each action is to create a fluid space of performativity, which leads to a permanent exchange with local conditions to overcome borders and meet each other where we are."

I am very pleased to present Thorbjørn Reuter Christiansen's 'Corona Wolf and Henning's homemade orchestra', recorded June 25th in Oslo. -Mark Harwood

lossless DL link: <https://we.tl/t-Np5yOgpYW3>

PayPal christiansentobi@hotmail.com

7/11/20, 169th piece: Li Qing, “Negative”

next up is Beijing's Li Qing, the fifth and probably final invitee from [Yan Jun](#), who once again has also kindly written the introduction, thank you Yan!!

"once i asked li qing to send me: a, her artist bio and b, introduction for her performance. she sent this: a, a shonen; b, what a shonen wants to do.

shonen means youngster, or teenager, mostly male. anyway li qing is always young inside, even when she is drunk. one day she came to the "what she want's to do" concert with a hangover face. she slept during others' sets, then she delivered a stunning set by crunching some pills and finally vacuuming the white powders. during that, she also played some pop song through her smartphone as her bgm of laboring. back to 2005 when i first met her, li qing was a member of two indie rock bands. now still she is in one of them and it (snapline) has quite a fame. she is who pulled me into the side scene of beijing's newly emerged low profile rock, and now these people have developed some kinds of inspiring experimental music in beijing.

with li weisi, li qing has a long running project called soviet pop. it's hard to say who is the slowest and quietest one in this duo."

very happy to present 'Negative', recorded July 10 in Beijing.

lossless DL link: <https://we.tl/t-YFDJK94MW4>
paypal: fallout1984@gmail.com
email: 89204487@qq.com

7/11/20, 170th piece: Jin Sangtae, "6pm autopilot"

next up, Seoul's [Jin Sangtae](#) is back with a followup to his piece from a few days ago, building off the earlier piece. that one was titled '6am autopilot', this one is '6pm autopilot'. I will include his bio again:

"Jin Sangtae performs with non-musical objects collected through his experience, projected into instruments, and then re-organised into space. He uses hard drives and several materials that can be connected as the main instrument, and he also plays laptops, radios, car horns and electronics. He's been uploading online his composition 'Year' via mobile phone every day since 2015. He founded 'dotolim' (a small space for improvised music) and has been organising the 'dotolim concert series' since 2008 as well as the festival 'dotolimpic' in 2012, 2013 and 2017."

happy to present Sangtae's '6pm autopilot', recorded at home in Seoul this past week.

lossless DL link: <https://we.tl/t-4TTzVjLjfF>
PayPal jinsangtae@popmusic25.com

7/13/20, 171st piece: Joe Talia, "good as gold"

I definitely don't excel at writing introductions, so it's something of a relief that, for many, [Joe Talia](#) doesn't really need one. If you spent any time involved in the Melbourne scene, then you have either played with, watched or had your set watched by Joe. I was somewhat late to the party and only became aware of his work following the masterful Manhunter LP he recorded with James Rushford for Kye in 2013, but he has been active for far longer.

Although now based in Berlin, Joe continues to be an important part of Tokyo's improvised music scene and regularly records with heavy hitters such as Oren Ambarchi, Eiko Ishibashi, Jim O'Rourke, James Rushford and Tatsuhiro Yamamoto (among many others). His work with percussion, tape and electronics continues to evolve in truly fascinating and exciting ways. I saw him do a set with his trusty Revox tape machine a few years ago that still stands as one of my all-time favourites.

It's so exciting to have an opportunity to bring another important Australian voice into AMPLIFY 2020: quarantine. Thanks so much to Joe for being a part of it. -Matthew Revert

lossless DL link: <https://we.tl/t-LYeDAfoDWM>

PayPal gdmxtr@gmail.com

July 13: more atmosphere, 'neither party is mine, not the jackass or the elephant'. [“By the Time I Get to Arizona” by Public Enemy] https://www.youtube.com/watch?v=zrFOb_f7ubw

7/14/20, 172nd piece: John McCowen, “[12][A]123|123[F]”

next up, happy to welcome Brooklyn's John McCowen. John is known for his explorations into the possibilities of the clarinet, but here he has contributed a digital outline for a piece he has been having trouble realizing acoustically. his brief bio:

"John McCowen is a composer/performer originally from Southern Illinois. His work focuses on extending the possibilities of the clarinet. John embraces long-form drones, difference tones, and beating harmonics as a means to extrude the dimensions within - treating the clarinet as an acoustic synthesizer. His discography includes releases on Edition Wandelweiser, International Anthem, Astral Spirits, NNA Tapes, and a few others."

excited to present John's '[12][A]123|123[F]', recorded/composed July 9-14.

lossless DL link: <https://we.tl/t-RLChZ2IUld>

PayPal johnmccowen@gmail.com

7/15/20, 173rd piece: Ryu Hankil, “Rain Drop Mutation”

next up, happy to welcome Seoul's Ryu Hankil. Hankil has long been a crucial part of the exciting Seoul scene and I was proud to release his great 'Objets Infernaux' duo with Hong Chulki in 2014. here's his bio:

"Ryu Hankil (1975) is a musician from Seoul. He has organised a monthly event called Relay since 2005 and established his own publishing office called The Manual. He is interested in finding an alternative musical structure possessed by abandoned objects like clockworks, typewriters and telephones. After discovering the instrumental possibilities of a typewriter, he started the collaboration project called 'A.Typist' with writers lo wie and Taeyong Kim. The collaboration's results were released by The Manual and Mediabus as a three CD+Book set. He has been a member of FEN (Far East Network) since 2008 and a digital beats project called 'pilot Ryu' since 2015."

very excited to present 'Rain Drop Mutation', recorded on July 10th in Seoul.

lossless DL link: <https://we.tl/t-NIXab1ovlL>

support, if you can: hankil.ryu@gmail.com

7/15/20, 174th piece: Thomas Ankersmit, “Skovsholm 0620”

next up, happy to welcome Berlin's Thomas Ankersmit to 'quarantine'. I first met Thomas in the late nineties when he was studying in NYC and he had organized an insanely great concert series in a classroom of his school, including artists like Jim O'Rourke, Kevin Drumm, Borbetomagus, TV Pow, just to name the ones I remember. he moved back to Europe soon after and I have only seen him occasionally over the years, but I have seen him perform a handful of times and he is always superb. his bio:

"Thomas Ankersmit is a musician and sound artist based in Berlin and Amsterdam. He plays the Serge Modular synthesizer, both live and in the studio, and collaborates with artists like Phill Niblock and Valerio Tricoli.

His music is released on the Shelter Press, PAN, and Touch labels, and combines intricate sonic detail and raw electric power, with a very physical and spatial experience of sound. Acoustic phenomena such as

infrasound and otoacoustic emissions (sounds emanating from inside the head, generated by the ears themselves) play an important role in his work, as does a deliberate, creative misuse of the equipment."

very proud to present 'Skovsholm 0620', recorded in Bornholm, Denmark, June 26-July 3.

(Thomas requests 'please play loud and use speakers, not headphones')

lossless DL link: <https://we.tl/t-QCe18tt4U5>
support, if you can: thomasankersmit@gmail.com

July 16: more atmosphere, 'you can't go anywhere'. [“Shangri-La” by The Kinks]
<https://www.youtube.com/watch?v=Kt0IXkIVvo4>

7/16/20, 175th piece: Valerio Tricoli, “Angolazioni Inusuali Della Tua Camera Da Letto”

next up, happy to welcome Munich's Valerio Tricoli to 'quarantine'. I first met a very kind (and young) Valerio in Bologna in 2001 when he lent us a crucial microphone to better record the MIMEO/John Tilbury set, 'The Hands of Caravaggio'. now it's almost 20 years later and Valerio has built an impressive career for himself as a meticulous concrete sound sculptor. as he told me when I first asked him to do this a few months ago, 'my normal work is making a minute of music a month', so this is very unusual and special. his bio:

"Valerio Tricoli has released four projects on Pan between 2011-2016, and his ongoing output for the label has presented his electroacoustic sound compositions, where he has utilized analogue live sampling and real-time editing of field and studio recordings by means of manipulation of 1/4 inch tape. His studio compositions, documented on few records, often explore themes of the internal - represented both by the psychological and the physical - and of the occult, which with the use of spoken text makes them often deeply existential works, self-investigations of the psychological, emotional and irrational horror within."

Valerio says about this piece:

"The piece was assembled out of three improvisations with the Revox tape recorder, inputting field-recordings, found sounds, contact microphones, feedback and a digital FM synthesizer. It starts so abruptly because I only remembered to push the record button halfway through the first take. This music hasn't been mastered. Please adjust your volume accordingly - louder than usual, I guess -."

very excited to present Valerio's 'Angolazioni Inusuali Della Tua Camera Da Letto', recorded/edited/composed at home in Munich on July 14 and 15.

lossless DL link: <https://we.tl/t-W78UI5pY32>
support, if you can: valerio.tricoli@gmail.com

July 16: more atmosphere, 'my savvy grows stronger and my flow gets more hectic'. [“Hawk Freestyle” by DJ Screw] https://www.youtube.com/watch?v=rcUHSbz_b-4

7/16/20, 176th piece: Alice Kemp, “Your Bones Will Be My Home”

Alice Kemp and I first encountered each other's existence and work at the NNOI festival held in Brandenburg, Germany. NNOI is a very special festival, a deliberately small gathering of German freaks and some international yokels in a forest an hour and a half outside of Berlin. Alice gave a delicate and haunting performance playing back a recording of a flute and incorporating a hand puppet unravelling a situation of mostly silence both fragile and uncanny amongst the trees themselves. I have seen Alice

perform a few times since and always enjoy seeing her particular shade of the secret encountering the mesmerising. Alice's bio:

"Alice Kemp (b.1972) explores an idiosyncratic praxis comprising experimental music and audio composition, public/private performance and nonperformance, installation, drawing, writing, and doll-making. Her work is largely informed by states of dream, disturbance, and subtle trance. She has presented live art internationally and released audio/musical works on the labels Fragment Factory (DE), Harbinger Sound (UK), Erratum (FR), Tochnit Aleph (DE), and The Helen Scarsdale Agency (USA). Kemp is a Schimpfluch affiliate, living and working in Devon, England."

Recorded between May and June, I am stoked to present Your Bones Will Be My Home. -Mark Harwood

lossless DL link: <https://we.tl/t-tWg2IGYQmc>
<https://www.paypal.me/alicerennerkemp>

July 16: more atmosphere, first track I have posted here three times, in March and in May and again now. ["Burn" by Killer Mike] <https://www.youtube.com/watch?v=wr4v7sA6Wto>

July 17: more atmosphere, RIP George Floyd. ["Chapter 319" by clipping.]
<https://clppng.bandcamp.com/track/chapter-319>

7/17/20, 177th piece: William Hutson, "200714"

next up is LA's William Hutson. his noise/hip-hop trio Clipping has been a lifelong endeavor while at the same time he has (overlappingly) been deeply immersed into the world of electroacoustic experimentation, as a musician, a critic and a listener. I have known Bill a long time, he has travelled to NYC to see a handful of the fests I've put on over the years, as well as headlining the 2016 [ErstAEU](#) fest, in duo with the great Jonathan Borges. I am very honored that his accompanying image here is in early jewel box Friederike Paetzold spine/cover Erst-style, and unsurprisingly I like it a lot (what do you think, Friederike?). Bill's brief bio:

"William Hutson is probably best known for his solo Rale project (since 2006) as well as 1/3 of Clipping since they began in 2009. Both of those projects have lengthy, impressive discographies, and additionally under his own name he has released a handful of projects, on labels such as emr, A Wave Press and Deathbomb Arc."

very happy to present Bill's '200714', Improvised and edited in Los Angeles, CA on July 14, 2020.

reel-to-reel tape player, contact microphone, tuning forks, bells, field recordings

lossless DL link: <https://we.tl/t-nVYMFruWvK>
support, if you can: williammoranhutson@gmail.com

7/17/20, 178th piece: Arden Day, "Schreber's Nightmare"

I never understood how there could be 'stars' in experimental music. Sorry, I just got carried away online. I met and continue to know Arden Day from our introduction through the Pancrace lp's I released. And that we can frame as nepotism at it's finest. Arden Day (UK/FR) is a pianist, hurgytronist and improviser currently living in Paris and involved in cross-disciplinary projects. He focuses mainly on extended piano techniques with a micro symphonic approach using all kinds of motorised bows deranging the acoustic limits of the instrument. He has been collaborating with Léo Maurel since 2011 with whom he created the Pancrace Ensemble (on Penultimate Press) which involves designing new instruments (organous, hurgytron, boîte à bourdon...) and questioning our "all too human" rapport with mechanical devices. In

2016 he released Unbehagen (on Chmafu records with Jan Vysocky), an archeological approach to sound alerts.

Chuffed to drop Schreber's Nightmare, recorded last weekend. -Mark Harwood

lossless DL link: <https://we.tl/t-bwVgASYvBm>

7/18/20, 179th piece: Chris Goudreau, "Further Fields, or Close"

next up, excited to welcome longtime noise master [Chris Goudreau](#) (Hamden, CT), who has been meticulously honing his craft for more than three decades. his bio:

"Chris Goudreau (USA) is an artist exploring extremities of texture, flow, and the tactility of sound. Better known for his cut-up electronics project SICKNESS, Chris utilizes modular synthesizers, found sounds, and tape manipulation to maximize dynamic contrast and play. Since 1993, Chris has run the label Ninth Circle Music. "

Chris writes about today's work:

"'Further Fields, or Close' is a three part piece constructed from remnants, partials, and leavings from field recordings gathered since quarantine."

very proud to present (and eager to hear) 'Further Fields, or Close', recorded July 14 in Hamden, CT.

lossless DL link: <https://we.tl/t-gyMtogk3Iy>

PayPal to Sickness999@gmail.com

July 18: more atmosphere, some rare footage of James Brown with Bootsy Collins and his brother Catfish in the band, they only lasted about a year but IMO this band is peak James Brown. [James Brown Live in Rome] <https://www.youtube.com/watch?v=JQ4ztL7dBKE>

7/18/20, 180th piece: Phil Durrant, "Vicinity"

next up, thrilled to welcome London's Phil Durrant to what is somehow his first AMPLIFY. Phil was a crucial part of early Erstwhile, with four releases from 2000-2003 (Requests and Antisongs, dach, Hands of Caravaggio and open), as well as the primary instigator of the 24 hour MIMEO show in Nancy in 2000 which I attended (and reviewed for the Wire). my conversations with the musicians over the course of that long. incredible day helped spur many other future Ersts, including Bart and The Hands of Caravaggio. very thankful to Phil for all of that, here is his bio:

"Born near London in 1957, Phil Durrant is a multi-instrumentalist improviser/composer/sound artist who currently performs solo and group concerts.

As a violinist (and member of the Butcher/Russell/Durrant trio), he was one of the key exponents of the "group voice approach" style of improvised music. In the late 90s, his trio with Radu Malfatti and Thomas Lehn represented a shift to a more "reductionist" approach.

Recently, he has been performing solo and duo concerts with Phil Maguire, Bill Thompson, Mark Sanders, Lee Patterson, as well as drone concerts with Mark Wastell, Phil Julian, Rhodri Davies, Bill Thompson, using an analogue/digital modular synthesizer system. As a mandolinist, he has been performing with guitarist Martin Vishnick and a quartet with Sue Lynch, Hutch Demouilpied and Dave Fowler.

Durrant also still performs regularly with the acoustic/electronic group Trio Sowari (with Bertrand Denzler and Burkhard Beins) and Mark Wastell's The SEEN."

proud to present Phil's 'Vicinity', treatments, compilation, performance, recording July 16th-18th in London.

=====
Vicinity was recorded as a live performance using headphones. It starts quietly so please don't increase the volume to make the opening sounds louder than intended.

The piece contains field recordings - from my garden and local parks - recorded in early lockdown when there was little traffic on the road.

It also contains samples - archived during lockdown - from cameras as reporters challenged Dominic Cummings. In addition, samples from personal instruments were recorded at different times during lockdown.

lossless DL link: <https://we.tl/t-vuMVRiCYpM>

PayPal to <https://www.paypal.me/sowari>

7/19/20, 181st piece: Gudinni Cortina, "#12 (cinabrio)"

next up, happy to welcome Mexico City's Gudinni Cortina to 'quarantine'. here is his bio:

"Media artist, based in México.

I use different approaches to transform space such as live sound performances, photography and installation.

I have presented my work in Tsonami Festival (CHIL), CODED CULTURES Fest (AUS), Studio 8 Berlin (GER), Blurred Edges Festival, Hamburg (GER), Spektrum, Berlin (GER), No Idea Festival (USA), Laboratorio Arte Alameda (MX), Ex Teresa Arte Actual (MX), Cha'ak'ab Paaxil / Multiple Tap (MX), Museo De Arte Contemporaneo de Oaxaca (MX), Museo Arte Contemporáneo De Tlaxcala (MX), Centro Cultural España (MX), Museo del Chopo (MX), OPEERA (MX), Del Rex (GER), Liebig 12 Berlin (GER), Rhiz (Vienna), ZENTRALE (Vienna), NADA LOKAL (Vienna).

I have presented my work with Manfred Werder, Burkhard Stangl, Angelica Castello, Andrea Neumann, Bonnie Jones, Emilio Gordoa. Duos with Cristian Alvear, Annette Krebs, Rolando Hernández, Mario De Vega, Dafne Vicente-Sandoval and Yann Leguay. Trios with Toshimaru Nakamura and Jacob Wick; Juan García and Chris Cogburn; Noid and Angelica Castello, and ensembles under direction by Christian Wolff and Santiago Astaburuaga."

proud to present Gudinni's '#12 (cinabrio)', composed, recorded and assembled in Mexico City, April/July, 2020.

=====
image: Gudinni Cortina

"azotea" Scanned Polaroid 2020

"El tiempo es el accidente de los accidentes." Aristoteles , Physiue IV.

lossless DL link: <https://we.tl/t-62trSjdONN>

PayPal to gudinni@gmail.com

July 19: DJ Screw would have turned 49 today if he didn't die when he was 29. RIP, sir.

in related news, three more double CDs of Screw were released this weekend, bringing the total to 352 (each around 100 minutes long). [“B Legit – Gotta Buy Dope From Us” by DJ Screw]
https://www.youtube.com/watch?v=pgdr_O5wnIU

July 20: more atmosphere, 'the burning keeps me alive'. [“Life During Wartime” by Talking Heads]
https://www.youtube.com/watch?v=xTGxg6ico_8

July 20: more atmosphere, 'stay away from haters'. [“Big Mello – Stackin’ Paper” by DJ Screw]
<https://www.youtube.com/watch?v=pJBAbhvxq0Q>

July 20: more atmosphere, welcome to month 5 of 'quarantine'. [“Welcome to the Ghetto (Spice 1)” by DJ Screw] <https://www.youtube.com/watch?v=QwORIk9r8iw>

7/21/20, 182nd piece: Ekkehard Ehlers feat. Dean Roberts, “Mikado”

next up is a special one, the first newly released music from Berlin's Ekkehard Ehlers since 2012, with assistance from Dean Roberts. Dean also kindly wrote the below introduction:

"I first met Ekkehard in 1998, he was this quiet and enigmatic guy working in the Mille Plateaux/Force-Inc office in Frankfurt. We are about the same age. Ekkehard was curating the Mille Plateaux/ Ritornell series and was the person who put my record 'and the black moths play the grand cinema' on the label. The next year we played at the Kraak festival in Belgium sharing the bill and our friendship began. In my opinion the series of records "Plays" that he made for Staubold over the next decade were awesome landmarks of conceptual thinking meets blissful sound, way ahead of their time. As I got to know him better I learned that he loves a huge range of music and is a collector and scholar, a gentleman and a clown, a fierce intellect, a German football fan, lover of fine wines and cuisine, a true comedian and is always impeccably dressed in the finest of clothing.

Over the last few years, since we are both residing in Berlin, we'd have many long winter evenings at his kitchen table discussing art, music, politics, love and life. etc. On other occasions we'd simply play puppeteering role playing games with two stuffed toy Hippopotamus dolls, which we'd animate into caricatures of people whom we both loathe, or treat the Hippos with the affection we held for people we adored. We'd watch 'Love Actually' and Stewart Lee videos, and listen to obscure post-Punk singles, the Grateful Dead and Bonnie Tyler sing-alongs. In all these years we created an ongoing list of potential absurd band names that would challenge and shock all of the "Wolf _____" bands out there for imagination.

This is what 2 educated men in their mid 40s do in their down time when not making records of traveling the globe to perform at festivals.

There is a great Vietnamese restaurant at the corner of Ekkehard's street, and we also spend a lot of hours there in the summer time, and Ekkehard will be infuriatingly generous in never letting me pay, he'll always usurp me and pick up the bill. Very generous and kind.

I was never interested in football, or at least I couldn't understand it (I am personally more interested in yachting as a sport) and I can't play chess or jenga, just a few things we don't see eye to eye on. So when Ekkehard wrote to me one day and suggested we play and record Mikado together I set about learning the Gilbert and Sullivan opera. I only had a week and I am not a sight reader for scored music and I found it incredibly difficult to try to learn and rehearse the parts by ear.

Lo and behold, after a few sleepless nights of reading and learning the score of Gilbert and Sullivan's Mikado and practicing the very complex parts, I got a message from Ekkehard correcting me that he was actually referring to the game Mikado, also known as 'Pick Up Sticks'.

So that next Saturday, with the libretto of that dubious opera still going around in my head, we went into Ekkehard's studio and played a match of a game we can both relate to and truly enjoy. And this is the result." -Dean Roberts

very proud to present 'Mikado', recorded in Berlin on June 30.

lossless DL link: <https://we.tl/t-63ZpXnCpL7>

7/21/20, 183rd piece: David Kirby, "For Keith Rowe"

next up is Atlanta's David Kirby with his second submission of 'quarantine'. way back in March, his 'Family' was piece #14, but he had just gotten back into making music at that point (first release since 2012) and was not fully happy with it. he has spent the four months since then trying to make a piece he was happier with and finally today he has succeeded, with the 190 minute 'For Keith Rowe'. you can see from the attached photo that he transferred a handful of earlier 'quarantine' pieces to cassettes, and utilized those in the piece, including a lengthy section around Keith Rowe's first piece (#45), hence the title. I wrote here back in March that "David is always thinking bigbigbig, one of my favorite things about him." and here we have a great example of that.

thrilled to present (and eager to dig into), 'For Keith Rowe', recorded July 21 (today).

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PLEASE NOTE that this piece is too long to host on Bandcamp, so David made a 59 minute edit for there. there are two labelled wetransfer links below, one has the 59 minute edit and the other has the full 190 minute FLAC.

lossless DL link: <https://we.tl/t-ETX7XUIYR9> (shorter edit for Bandcamp)

lossless DL link: <https://we.tl/t-cdj539LErV> (full 190 minute FLAC)

PayPal to [paypal.me/kirbysnacks](https://www.paypal.me/kirbysnacks)

7/22/20, 184th piece: Julia Reidy, "vestige one"

more than four months ago when we were first starting to put this together, one of the first people I invited was Berlin's very busy Julia Reidy. we have kept up an occasional correspondence since and thankfully she has finally had a chance to contribute. her brief bio:

"Julia Reidy writes and performs original music using guitars, synthesised and recorded sound. She plays as a soloist and in projects such as SPOILER, Tennis of All Kinds and the Splitter Orchestra. She's also appeared in various 'improvised music' contexts and performed extensively throughout Europe, Australasia and North America."

Julia has released a handful of very well received records for the last few years, with the most recent being the superb 'In Real Life' (Black Truffle, linked below). the biggest reason this piece took her this long is that she has been working on another new record, which is exciting news for all of us.

while we wait for that, very happy to present Julia's 'vestige one', recorded July 21 in Berlin.

lossless DL link: <https://we.tl/t-HguE2GHjIH>

PayPal to jreidy13@gmail.com

7/22/20, 185th piece: Fangyi Liu, "The Window of Kamishibai"

next up is Fangyi Liu (Kaohsiung, Taiwan). I don't know too much about him but here is his brief bio, and there is more info at the below links:

"Fangyi Liu (a.k.a Chih-Ting Liu) lives in Kaohsiung. He is concentrated in free improvisation, performances with acoustic objects, electronic sound and cassette tapes. He also works on field recording, and is interested in sounds of everyday life. These sounds are often combined with his voice in his performances and musical composition."

very happy to present 'The Window of Kamishibai', treatments, compilation, performance, recording July 19th-21th in Kaohsiung, Taiwan.

lossless DL link: <https://we.tl/t-05dFgrnai9>
PayPal to yoshiyamayoshua@outlook.com

7/23/20, 186th piece: Shira Legmann, "The Ganges"

Shira Legmann is an Israel-based concert pianist with a wide repertoire - from Baroque to contemporary and experimental music - as well as an interdisciplinary artist who creates new compositions and soundtracks based on graphic novels, animation, and video art.

I first came to know Shira's piano last February when I heard from Michael Pisaro that he was working on a new piano piece, which was written for Shira. Intrigued by Michael's praise of her, I checked Shira's past performances of Bach, Shostakovich, Cage, Feldman, and Scelsi on YouTube and immediately liked her interpretations and performances. Her piano tones were so clean yet not cold nor rigid, so pliable in the touches yet solid in the core, creating a compelling narrative in each piece with a stunning dynamic range and a touch of mystery. I was especially impressed with how she created a natural flow of the music as if she knew how to make the music 'breathe'. Not only does she have extraordinary sensitivity for the piano tones and a deep heart to understand the essence of each piece, but also she has a keen eye for art and design.

I was very happy and honored to work with her on my label 'elsewhere' in the release of Michael Pisaro's 'Barricades' (elsewhere 009) last spring, and will feature her again on elsewhere (Giacinto Scelsi: Suite No.9 "Ttai" / Quattro illustrazioni / Un Adieu) this fall. Shira also recently self-released her solo album 'J.S. Bach - Partitas 1,3,4' last fall. All are very beautiful, highly recommended.

The Ganges is a 12 minutes piece composed and recorded by Shira Legmann during the quarantine time, less than a week ago (July 17-19), inspired by a painting-score "The Ganges" by Matvey Shapiro. Shira played accordion and cello in this piece. It's a fantastic short piece, which shows another side of her creativity besides being a remarkable pianist. -Yuko Zama

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The Ganges
by
[Shira Legmann](#)

Shira Legmann - composition, accordion, cello
composed, recorded and assembled July 17-19, 2020
after a Painting-Score by Matvey Shapiro
"The Ganges" / Acrylic on canvas
100x161 cm

lossless DL link: <https://we.tl/t-mh2Recp9DY>

PayPal to shiralegmann@gmail.com

7/24/20, 187th piece: Brendan Murray, "AMPLIFY July 2020"

I've known Brendan Murray for more than twenty years. Wow, eh? We are f'n old.

We met at a gig that Jason Talbot set up at the Massachusetts College of Art in Boston back in 1998 (I think?) ... though there's a chance that we met even earlier than that. When Brendan Murray and I were both in our twenties, he worked at a record shop in Orlando and I used to spend my weekends driving around to all the record stores in central Florida, wasting all my money on dumb industrial music. It's very possible that I bought Schnitt Acht records from Brendan... only to meet him again in another state, on an evening that turned out to be immensely formative for both of us. Neat.

Not only is Brendan one of my closest friends and favorite people, as a composer he's also a major inspiration. I've attended so many of his performances over the years, heard just about all of his recordings, and regard his work as the bar that I aspire towards in my own audio doodlings. One day, I hope to get close. I admire so much about Brendan's music... the inventiveness of it, the beauty... but what stands out is the passion and joy that shines through. It always has a beating heart... even at its most restrained, it's lyrical and sincere and alive. I'm always excited to hear what Brendan's up to... and have no idea yet what his cleverly-titled AMPLIFY piece sounds like, but I'm looking forward to finding out. Ladies n' gentlemen, put yr hands together... for Mister Brendan Murray. -Howard Stelzer

lossless DL link: <https://we.tl/t-On4Uzc1VVh>

Please donate to the Nubian Square Public Art Initiative:

<https://www.gofundme.com/.../d9excv-nubian-square-public...>

7/24/20, 188th piece: Asha Sheshadri, "Patty Live June"

next up, I am very happy to welcome Brooklyn's Asha Sheshadri to 'quarantine' at long last. I invited her soon after we started in March and am extremely glad that she has found the time to contribute. I have known Asha for a few years and am fascinated by her work and by her range of interests and talents. her work is always multi-layered, working on both a purely sonic level as well as a deeply informative one, as her bio explains much better than me:

"Asha Sheshadri (1986) is an artist and musician originally from Southern California. Her work commingles memory construction, questions of citation and translation, and personal and political histories.

In her essayistic recordings, videos, and performances, she layers her own voice with original writing, text from found documents, literature, manifestos, and cinema, creating environments of musical and non-musical artifacts alike."

Asha's words on this piece:

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"Patty Live June"

The text is sourced from transcriptions of Patty Hearst's taped messages while she was in the captivity of the Symbionese Liberation Army in 1974. This recording originated as a sculpture in 2016, taking several different forms over the past few years. This final draft was assembled in June 2020 and is part of an upcoming release on Anòmia.

image by Asha Sheshadri
=====

very proud to present (and excited to listen to) 'Patty Live June', assembled in June 2020 in Brooklyn.

lossless DL link: <https://we.tl/t-y4k0j3b4QQ>
PayPal to sheshadri.asha@gmail.com

7/25/20, 189th piece: Rolando Hernández, “I Love America, America Loves Me”

next up is Mexico City's Rolando Hernández, more info at his site linked below. his bio:

"The work of Rolando Hernández moves between music, composition, artistic research, and art production.

During the last 5 years he's been working in archive and curatorial projects focused in bringing back to life historical sound projects in Mexico and the American Continent with the artistic institution CCADDASM (Centro de Creación, Archivo y Difusión de Documentos de Arte Sonoro en México). Alongside Gudinni Cortina, he is the director and curator of Umbral, an artist run space and festival based in Mexico since 2013.

He's working on the first solo retrospective exhibition of Manfred Werder's work and doing a transmedia artistic research about art and sound experimentation during the 80s in Mexico soon to be presented as an exhibition, a concert series and a documentary next year.

He is part of UHM, Los Fakecloristas,, Lhabloratorio Colectivo and Mexican Rarities."

happy to present Rolando's "I Love America, America Loves Me", recorded July 21 in Mexico City.

lossless DL link: <https://we.tl/t-wfyYNUvz57>
support, if you can: lanoisyone@gmail.com

7/25/20, 190th piece: Raymond Cummings, “Indoor Living”

next up is Raymond Cummings (Owings Mills, MD). I know Raymond as a superb critical writer but wasn't aware until today that he had a Bandcamp page with dozens of his own pieces (linked below), so I'm excited to post this and then start digging into those. Raymond says:

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Sourced from a continuous dial tone. I work from home and as such am here most of the time. The psychological pressure this quarantine engenders is considerable, immense. This recording attempts to reflect and respect that pressure.

If interested in donating to or at the direction of an amateur artist, please:

- 1) Buy the piece here - raymondcumplings.bandcamp.com/track/indoor-living
- 2) Check out the merchandise and select something that fits your mood here - raymondcumplings.bandcamp.com
- 3) Donate to a local charity that donates food to people having trouble affording food

Thank you and stay safe my friends.

=====

very happy to present Raymond's 'Indoor Living', recorded at home in Owings Mills, Maryland, on July 25 (today).

lossless DL link: <https://we.tl/t-DDwxUmDIRT>
PayPal to elisionbebop@gmail.com

July 26: more atmosphere, hard to believe it took me 4+ months to post this. [*“Funny How Time Slips Away”* by Al Green] <https://www.youtube.com/watch?v=9LyJyzHKDt4>

7/26/20, 191st piece: crys cole, “cezve rock”

next up is crys cole, originally from Winnipeg, currently in Berlin, citizen of the world. crys was another early invitee to 'quarantine' who has found the time and the focus to contribute a piece for us, and I am very thankful. I have known crys for about ten years, and am always excited to hear what she's been up to. her bio:

"crys cole is a Canadian sound artist currently based in Berlin, working in composition, performance and sound installation. Through conceptual approaches she generates subtle and imperfect sounds through haptic gestures and seemingly mundane materials, creating texturally nuanced works that continuously retune the ear.

cole has performed in Canada, Japan, Australia, Thailand, Singapore, the USA, UK and throughout Europe. She has ongoing collaborations with Oren Ambarchi (AU) and with James Rushford (AU) (under the name Ora Clementi)."

very proud to present 'cezve rock', recorded at home in Neukölln, Berlin on March 31, edited/mixed in July.

lossless DL link: <https://we.tl/t-fvtG0cc8x7>
PayPal to [paypal.me/colecrys](https://www.paypal.me/colecrys)

7/26/20, 192nd piece: Martin Kay, "Bath Time (2nd Edit)"

next up is Melbourne's Martin Kay. his bio:

"Martin Kay is a Melbourne based sound recordist who crafts audio montages and compositions that explore the intersection of architectural and material acoustics, perspectivity and subjecthood. Through employing a mixture traditional, extended and oblique recording techniques, Kay is driven to produce phantasmic, psychological and uncanny representations of place and situation that propel the listener to question their own position and sense of being within a recording."

Martin on this piece:

"Bath Time (2nd Edit) is a four-part composition that considers my daughter's and my own nightly/weekly bathing routines through the composed and shifting acoustic perspectives of the open air space above our bathtub, the inside chamber of a large vase situated in the corner of our bathroom, and the material vibrations of our ceramic bathroom wall, acrylic bathtub shell and the water contained water within."

happy to present "Bath Time (2nd Edit)", recorded/produced July 12th-23rd in Melbourne.

lossless DL link: <https://we.tl/t-CT24Sp7hod>
PayPal to ktime9@hotmail.com

July 27: more atmosphere, 'beware what you believe'. [“Beware (Extended Version)” by Al Green]
<https://www.youtube.com/watch?v=9Q-hONahmU0>

7/27/20, 193rd piece: Sergio Merce, "pendulum movement"

next up is Sergio Merce (Buenos Aires, AR). Sergio has been around for a couple of decades and has a small, high quality discography, including releases on Potlatch, Monotype, l'innomable, and his two most recent releases on Edition Wandelweiser. he does not seem to have an official bio but thankfully Michael Rosenstein wrote one in 2014 in a review of his Potlatch CD for Point of Departure, as follows:

"Argentinian musician Sergio Merce is a conservatory-trained musician, where he played in a saxophone quartet dedicated to playing early and baroque polyphonic music while also delving into the music of John Coltrane. While working with fellow reed-player Lucio Capece, Merce created an electro-acoustic set-up based on a portastudio (a portable four-track audio-cassette recorder), directly manipulating the tape heads and manipulating sonic output with the built in EQ of the machine. Merce continued to play tenor saxophone and his explorations with multiphonics lead him to the idea of manipulating the mechanics of the instrument itself to allow for a more nuanced control. Working with an architect friend, he re-imagined the way that keys on a saxophone work replacing them with various water, gas, and compressed air valves which could be tweaked and adjusted to tune the harmonics and overtones of the instrument. This re-invention robs the ability to rapidly shift from one note to another, replacing that with the capacity to fine-tune the microtones and multiphonics of the instrument with astonishing flexibility."

happy to welcome Sergio to 'quarantine' and to present his 'pendulum movement', recorded July 23-25 in Buenos Aires, Argentina.

lossless DL link: <https://we.tl/t-tC4DwR06QG>

PayPal to <https://www.paypal.me/sergiomerce>

July 30: more atmosphere, 'when the daylight hour rolls around'. ["The Dark End of the Street" by James Carr] <https://www.youtube.com/watch?v=HC3AXQ8dPJM>

July 30: more atmosphere, '25 lighters on my dresser, yessir'. ["25 Lighters Freestyle" by DJ Screw] <https://www.youtube.com/watch?v=vNHhaN4dt7g>

July 31: more atmosphere, 'by the time I hit campus I don't even understand life'. ["Gasta Get Paid (Street Military)" by DJ Screw] https://www.youtube.com/watch?v=1sbKK_WJen4

7/31/20, 194th piece: Reinier van Houdt, "bardo for Cor (22 july 2020)"

next up, I'm glad to welcome back Rotterdam's Reinier van Houdt for his fifth 'quarantine' entry. it's also the first of a hopeful series of tribute pieces for the late great Cor Fuhler, who passed away recently and who is desperately missed. Reinier says:

"I was shocked to hear that Cor Fuhler died, one of the kindest and funniest musicians I've worked with.

An inventor, improviser, composer and keyboardist, brilliant on synths and laptop and then suddenly bowling you over with a few isolated pianochords. Cor was about open structures, playfulness and transparency, but at the same time he went through enormous lengths to avoid repeating himself.

He introduced me to proper synthesizers where you could separate each parameter of sound, playing around with them, make them interact. I'll never forget the 'prehistoric' piece he wrote for the Maarten Altena Ensemble where he was blowing us away from the back with these completely insane sounds on the EMS Synthesizer, like fighting dinosaurs in Gondwana, where he moved soon after. A lot of fun.

Rust zacht, Cor Fuhler.

I've made the piece from what I recorded, played, played back, read and heard in my surroundings after I learned Cor had died. Among other materials here I used recordings of Cor playing 'flintglas', me playing 'Rafels' and the sound of me writing on a version of that score. "

I'm still heartbroken about Cor, but also very proud to present Reinier's 'bardo for Cor (22 july 2020)'

lossless DL link: <https://we.tl/t-rRTyJxIIGZ>

a PayPal account has been set up to help with costs for Cor's funeral as well as to potentially help his family, please send any amount you wish in any currency to cormmemorations@gmail.com.

8/1/20, 195th piece: Denis Sorokin, "Kupchino (solo for Jon)"

next up is Denis Sorokin (Saint Petersburg, Russia). his bio:

"Denis Sorokin is a musician from Saint-Petersburg. He was educated as a classical and jazz guitarist. He mostly performs music of composers from Wandelweiser, as well as his own transcriptions for guitar of pieces from John Cage, Morton Feldman, Galina Ustvolskaya and other composers. As an improviser he plays experimental electronic music using no-input effects, prepared guitar and objects. Now he has also started to use ukulele, pitch pipes, cornet and voice."

very happy to present Denis' kindly dedicated 'Kupchino (solo for Jon)', recorded July 30, more details below.

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Kupchino (solo for Jon)

Denis Sorokin - retuned electric guitar, mandolin with e-bow, radio
recorded in one take without overdubs in 30 July 2020 at Kupchino, Saint-Petersburg, Russia
mastered by Sergei Tumanov at NCTMMRN studio, Melbourne, Australia
artwork by Denis Sorokin

lossless DL link: <https://we.tl/t-bAxCcLfHXP>

PayPal to saliatahn@gmail.com

8/3/20, 196th piece: Cor Fuhler and Nick Ashwood, "Out the Back of Turrumurra – Duo, Not Duo"

next up is a special and sad entry, a duo recording made in May by the late Cor Fuler along with Nick Ashwood.

when we began this festival in March, Cor was one of the very first people I invited. I have known Cor for almost 20 years and released two projects with him on Erstwhile (The Flirts w/Gert-Jan Prins, and The Hands Of Caravaggio as part of MIMEO w/John Tilbury). I have always had a huge amount of respect for Cor as a musician and a person and was thrilled to help champion his superb work.

I did hear back from Cor eventually, and he did plan to contribute if possible, but it didn't end up happening. so today, on the day of his funeral, Nick and I would like to share this duo recording. we think this may be the last recording Cor made, Nick explains the background:

"This recording was made for the Splinter Orchestra online performance for avantwhatever festival 2020. I had travelled over to Cor's house to join him and play together in person, and with the rest of the Splinter Orchestra joining us through Zoom. We set up our equipment out the back of his house and had lunch together while naming the birds and talking about dogs. We then started the Splinter Zoom meeting, all chatting for a while, then playing together for an hour. There are moments where you can hear other members of the Orchestra, kookaburras, aeroplanes and cars amongst other things. This is our duo recording from this day together, it was the last time that I got the chance to play music with Cor."

very honored to present 'Out The Back of Turrumurra - Duo, not Duo', recorded May 31 in Sydney.
RIP Cor, I miss you a lot.

=====

Cor Fuhler - singing bowls - whistling - bass harmonica - thumb piano - sticks

Nick Ashwood - acoustic guitar objects

lossless DL link: <https://we.tl/t-LFLLL7LDYa>

a PayPal account has been set up to help with costs for Cor's funeral as well as to potentially help his family, please send any amount you wish in any currency to cormmemorations@gmail.com.

Cor's friends, with the kind assistance of Michael Rosenstein and Brian Olewnick, have set up a Bandcamp this week for Cor's own Conundrom label. please visit and support, all proceeds will go to help pay Cor's funeral costs and any other expenses. some great stuff here, check it out!!
<https://conundrom.bandcamp.com>

August 3: more atmosphere, very happy 80th birthday to the great Roscoe Mitchell. ["Theme de Yoyo" by Art Ensemble of Chicago] <https://www.youtube.com/watch?v=PppJOrnVtkg>

August 4: more atmosphere, 'gonna mourn you til i join you.' ["Big Moe Freestyle" by DJ Screw]
<https://www.youtube.com/watch?v=Lj2Zov6Upow>

August 5: thoughts with the great Milford Graves this AM. [Bäbi by Milford Graves]
<https://www.youtube.com/watch?v=ajMM5Plq0SU>

August 9: more atmosphere, 'silent invisible conversations'. ["Little Star of Bethlehem" by Can]
<https://www.youtube.com/watch?v=mTPFsy6c1dw>

8/10/20, 197th piece: Will Montgomery, "Lubender"

next up, happy to welcome London's Will Montgomery, who I primarily know as a writer but also via his occasional sound work. his bio:

"Will Montgomery works with field recordings and electronics. For many years he was a regular contributor to Wire magazine. As an academic, he writes on modernist and contemporary poetry. He recently co-edited a volume of essays on field recording and literature. He has released his audio work on labels including Suppedaneum, Organized Music from Thessaloniki, Every Contact Leaves A Trace, Entr'acte and Cathnor."

Will writes about this piece:

"While on holiday in the west of England in the last week of July, I gained access to a pipe organ in a former Methodist chapel. The feeling of airiness in this high-ceilinged space after months of lockdown in a small London flat was uplifting. It was enhanced by the sound of air rushing through the pipes of the instrument. I set up mics close to the organ and high up at the back of the room, and made some recordings."

very happy to present 'Lubender'. recorded July 29 and 31, assembled August 2-9.

lossless DL link: <https://we.tl/t-TOWkRNPnbT>

Will asks that any donations be made to the UK-based anti-fascist organisation Hope not Hate at the following url:

<https://donate.hopenothate.org.uk/.../triple-your-donation>

August 13: more atmosphere, 'it's just my point of view'. ["Body Rott (Bone Thugs N Harmony)" by DJ Screw] <https://www.youtube.com/watch?v=zXWZMB7yt9A>

8/14/20, 198th piece: Brandon Locher, “Florida (850)”

Brandon Locher is a musician and artist based in New York, NY. I first became aware of Brandon’s work through his ongoing and lengthy Conversations series and was immediately taken with the humanity, humor and heart on display therein. While an extensive and ambitious undertaking on its own, the series was only the tip of the iceberg with regard to Brandon’s work, which encompasses a variety of media - from intricate geometric ink drawings to other time-based sound works such as recording himself in the process of learning to play the trumpet on a busy New York City street corner. The themes within the Conversations series, though, seemed to dovetail perfectly with the ideas of isolation and connection that many artists have been exploring during this time of lockdown and felt to me like an excellent fit for inclusion in this festival.

Here’s Brandon’s thoughts on the series and this entry in particular:

“My contribution is "Florida (850)", the newest recording from my ongoing time-based project Conversations. "Florida (850)" was recorded on August 9-10, 2020 while in isolation in rural Pennsylvania. Conversations is a collection of telephone recordings consisting of one single serial chain of phone calls from each of the 50 United States. The initial confused answerer is recorded and then used to playback in a new call to another randomized receiver. That person's response is then taped and played back for another confused recipient, over and over, State to State...

"Florida (850)" is track 28/50 from the series. Back in 2016 I began the generative process of calling and recording residential telephone numbers in Minnesota, and 4 years later I'm halfway to completion with all 50 States. When I listen to Conversations as "music", the role is to reveal that life invisibly flows in and through us at all moments. That music is continuous, it is only we who turn away. “Conversations” can literally be happening at any moment. In the previous recordings, the participants have mentioned time-sensitive events such as "Merry Christmas!" and watching the 2017 Super Bowl. The listener can reflect on their own perception of time as both the physical awareness of this captured moment and an abstraction from any section of this work that was recorded over the past 4 years.

All of the participants are using landline telephones, acting as a direct link to the isolation often felt within their own four walls. I'm always fascinated the people don't hang up, or just sit and be quiet to quickly discover the recorded voice on the other end generally doesn't make very much sense at all in context. In the series, the previous voice is often mistaken as family, loved ones, or long lost friends. Even when it's clearly a stranger, there frequently seems a strong desire to make a connection with somebody in the outside world.”

I’m very excited to present “Florida (850),” recorded on August 9-10, 2020. -Vanessa Rossetto

lossless DL link: <https://we.tl/t-8V4m89XM3I>

PayPal to brandon@myideaoffun.org

August 16: RIP Ricky Royal, the below song was a big influence on UGK. [“I Never Made 20” by Royal Flush] <https://www.youtube.com/watch?v=voGi0UUZNIY>

8/17/20, 199th piece: Xiang, “edge and air, me and you”

next up is Xiang (Chengdu, China), a sixth invitee from Yan Jun, who once again has also kindly written the introduction, thank you Yan!!

"Xiang is another young female musician friend of mine. compared to a few years ago, somehow i have much more young and/or female musician friends and colleagues now - plus some quiet and less macho male ones. one day i heard someone say 'today female musicians are making the most radical music.' not sure if it's true in the statistical sense. but in my perspective it is, indeed.

Xiang lives in chengdu. she was and still is a dj and electronic music maker. but she's creating more abstract electroacoustic compositions and joining more free improvisations nowadays. alongside of these she's also organizing events of sound art and something blended from performing art, site specific concert and ritual.

i also often hear she's hiking and camping somewhere, that sometimes bring my ears subtle, fresh and dimension-transforming sound of her composition.

we have promised to each other that we will have spicy hotpot and chinese baijiu for next reunion in chengdu."

very happy to present 'edge and air, me and you', recorded August 11 in Chengdu.

lossless DL link: <https://we.tl/t-gHbuA0R5iH>

PayPal to: xiang032@gmail.com

August 17: more atmosphere, piece #200 is up next. ["200" by Future & Young Thug]
<https://www.youtube.com/watch?v=wWRAGsfayR0>

8/17/20, 200th piece: Matthew Revert, "Hail Obliteration"

Matthew Revert is my creative hero. An unrelenting, indefatigable inspiration machine, there would not be enough hours in the day for even a coordinated team of artists to execute all of the projects he devises. For this reason, Matthew Revert hardly ever sleeps and, on the rare occasion that he does, his hair keeps working, filtering glimmering germs of ideas out of the sweltering Melbourne air like a whale sucking seawater through baleen plates and sifting dense shoals of krill for sustenance. I have known him for going on nine years of constant communication and am still surprised every day by the products of his complex and intricate mind. He wakes and immediately gets to work; on the other side of the world, I wake and he shows me what he has accomplished while I obliviously slumbered. The thing that really stands out to me is that no matter the apparent diversity of the media, genres and forms that he creates, the result is always an excellent example of its kind. Design, film scores, music, novels, video, painting, drawing, collage - all not just attempted, but completed and totally nailed. Selfishly, I consider myself lucky that I get to not just know, but also collaborate with this absolute powerhouse, without whom the best of my own work would not exist.

This most recent piece, which on the surface may seem very different from his previous AMPLIFY entries (that in turn are very different from one another), still exemplifies what I see as the connecting thread between the three - the exploration of the expressive potential of the human voice. I'm so happy for you all to hear Hail Obliteration, Matthew's third entry in the AMPLIFY 2020 festival. -Vanessa Rossetto

lossless DL link: <https://we.tl/t-36OY0x0evd>

PayPal to: matthewrevert@hotmail.com

8/18/20, 201st piece: Theresa Smith, "If it can be missed it can be made"

next up is a second piece from Theresa Smith, whose first piece back in early April (#31) was a big fave among listeners (including me). very happy she found the time to make us a second piece, below is my brief bio from the first one again:

"I think I first met NYC's Theresa Smith in 2005, when she travelled up from Florida to attend the second ErstQuake fest. she moved here not too long after and has since forged a career as both a musician (Bleak

Race, De Trop, York Factory Complaint) and a writer (<https://wp.nyu.edu/theresasmith/>). she is extremely smart and funny and a pleasure to hang out with (read the interview linked below), and I am super curious what she has come up with for us."

proud to present Theresa's 'If it can be missed it can be made', recorded July/August in Brooklyn.

lossless DL link: <https://we.tl/t-iZKveMgO68>

PayPal/Venmo: townhallstranger@gmail.com

8/18/20, 202nd piece: Joe Colley, "Going Nowhere (Unstable Stereo Circuit)"

As Crawl Unit, Joe Colley started releasing music in the early 90s, part of the tape scene that was so influential on American noise and experimental music. His label Povertech Industries has provided some of the best documents of that scene. Around 10 years later, he dropped the project name and continued to record under his own. The first recording of his I heard, Desperate Attempts at Beauty, was one of his early eponymous releases. This record, even its title, has been hugely important to my own listening to and thinking about music. Since then I've chased every opportunity to hear his work, including live performances as part of Erstquake 2. I also managed to visit the wonderful shop Issues while it was still a brick and mortar in Oakland, now moved online during the pandemic. So after 17 years as a listener and a fan it's a real honor for me to be able to introduce this piece for AMPLIFY 2020: quarantine.

This is 'Going Nowhere (Unstable Stereo Circuit)' recorded August 15 in Walnut Grove, CA -Mark Flaum

lossless DL link: <https://we.tl/t-gWO9HIIIs6t>

PayPal to info@issueshop.com

8/20/20, 203rd piece: Jim Denley, "For Cor"

next up is Sydney's Jim Denley with another tribute piece for the much missed Cor Fuhler. Jim's bio:

"Jim Denley (b 1957) is one of Australia's foremost improvisers of new music, known for his improvisations on wind instruments and electronics. His radio work Collaborations, produced by ABC Radio National radio won the 1989 Prix Italia for radio production. He was a member of the group Machine for Making Sense with Rik Rue, Amanda Stewart, Chris Mann and Stevie Wishart and the medieval music group Sinfonye, led by Stevie Wishart, in which he played frame drums, including the square medieval pandeiro.

He has performed in Australia, Europe, Japan and the US with artists such as Chris Abrahams, Clare Cooper, Keith Rowe, Joel Stern, Robbie Avenaim, Jon Rose, John Butcher, Otomo Yoshihide, Fred Frith, Phill Niblock, Clayton Thomas, Adam Sussman, Ami Yoshida, Oren Ambarchi, Tony Buck, Ikue Mori, Sachiko M, Malcolm Goldstein and Annette Krebs."

Jim writes about this piece:

"During the pandemic I've opened the windows of my Potts Point apartment most afternoons, setting up a couple of mics and playing with the sound of the city. This recording is one of those afternoons, 5/5/20. The recordings were largely a diary for my own use, but when Jon Abbey asked me for something, it suddenly got less anchorite.

In late February my good friend, the brilliant musician Cor Fuhler, was extremely sick in ICU Hornsby Hospital, and then in the general ward when he got better. From mid March we couldn't see him much because of rules to do with the lockdown. During April and May he improved in a miraculous way, so at the time of this recording we were extremely hopeful about his future. He was too.

My room is a very open enclosure, high up above Woolloomooloo Bay, with views of war ships, city skyline and dominated sonically by a noisy avian counterculture.

The music I made was a solitary and meditative activity, but Cor was on my mind, almost all the time, at that time. And listening to it now in August, it took me back to that time when Cor was still with us."

very proud to present Jim's 'For Cor', recorded May 5 in Sydney.

lossless DL link: <https://we.tl/t-XHx0MIOHOz>

a PayPal account has been set up to help with costs for Cor's funeral as well as to potentially help his family, please send any amount you wish in any currency to cormmemorations@gmail.com

8/21/20, 204th piece. Sachiko M, "20082020"

next up is one of my favorite musicians of the past 20 years, Tokyo's Sachiko M, thrilled to have her in this. she was part of the very first set in the first AMPLIFY (her Filament duo with Otomo Yoshihide in 2001 at Tonic) and a huge part of the 2002 (Tokyo), 2004 (Cologne/Berlin) and 2008 (Tokyo) festivals, as well as the 2006 ErstQuake back at Tonic. she had eight releases on Erstwhile between 2001-2009, an incredible body of work including classics such as do (w/ Toshi Nakamura), Cosmos-Tears (w/Ami Yoshida), Good Morning Good Night (w/Otomo and Toshi), contact (w/Keith Rowe), and the four hour ErstLive 005 (w/Otomo, Toshi and Rowe). all of these are essential for fans of this area, links below if you have not heard them before.

her intensity and focus in a live context is a very special experience. I will never forget her quartet in the 2004 Cologne AMPLIFY with Otomo, Pita and Fennesz, three artists quite capable of filling any room with dense sound, but all chose to pull their sound back and work in her area for this set (released as ErstLive 004, the quickest seller in Erst history, sold out almost immediately). the focus and respect she commands as a performer from both her collaborators and the audience is quite memorable, she owns any room she is performing in.

in recent years, life has pulled her into other areas, but I am so happy she agreed to make a piece for this fest, and I cannot wait to hear it.

extremely proud to present Sachiko's '20082020', recorded August 20 in Tokyo, her first solo piece released since 2009 (!!!).

lossless DL link: <https://we.tl/t-uI38O0WEqP>

pay what you want on Bandcamp [at <https://amplify2020.bandcamp.com/album/20082020>] and I [Jon] will forward the money to Sachiko.

8/22/20, 205th piece: Otomo Yoshihide, "Guitar and Turntables"

next up, I am thrilled to welcome Tokyo's Otomo Yoshihide, so happy he agreed to be a part of this. Otomo is the one who initially inspired the entire AMPLIFY festival series with his own Mottomo Otomo festival in Wels, Austria in late 1999, also the first European festival I ever attended. previous festivals I had been to presented collections of individual sets, with seemingly little thought as to how they connected with each other. so when Keith Rowe (this was where we first met also) told me that his guitar trio with Otomo and Taku Sugimoto had deliberately remained especially subdued in order to leave more space for the poire_z set that followed, that really blew my mind. I expected the entire world of improvised music to jump on this new way of curating, but as we know now, pretty much no one did. so when I heard that Otomo and Sachiko and the four musicians in poire_z (Voice Crack, Gunter Muller,

Erik M) were all heading to Victoriaville in mid-2001, I decided to do my own fest involving all of them in NYC, and that was the first AMPLIFY festival.

anyway, Otomo doesn't really need any introduction to anyone reading this. he was one of my very favorite musicians in the nineties (Ground Zero!) before I started Erstwhile, and he was a huge part of the first decade of Erst, with six releases on the label as well as taking part in the 2001, 2002 and 2004 fests. one thing I will always remember is that even though he was in nine sets in two weeks in the 2004 Cologne/Berlin edition, when he had a day off in Berlin in the middle, most musicians would have relaxed, but he set up yet another show, a solo in Annette Krebs' apartment on a home turntable he'd never seen before (also great, no surprise). I have seen him many many times over the years (30? 40? 50? dunno) and his sense of focused yet playful exploration is always present no matter the context, a really incredible artist who we are lucky to have among us.

very honored to present three pieces from Otomo collectively titled 'Guitar and Turntables', recorded August 21-23 in Tokyo.

lossless DL link: <https://we.tl/t-AydCu0Ghb0>
pay what you want on Bandcamp [at <https://amplify2020.bandcamp.com/album/guitar-and-turntables>]
and I [Jon] will forward the money to Otomo.

August 23: more atmosphere, 'we just keep recording and it ain't to get no condo'. [“What A Job” by Devin the Dude feat. Snoop Dogg and Andre 3000] <https://www.youtube.com/watch?v=2T1jdreS6ko>

8/23/20, 206th piece: Clayton Thomas, “All Things to All People”

next up is Sydney's Clayton Thomas, who has been very supportive of this fest since it began in March. Clayton was the co-founder of Sydney's NOW now festival, as well as a founding member of both the Splinter and Splitter Orchestras, glad he's on board for this. some words on his piece:

"When Jon asked me to contribute to AMPLIFY the energies that came to mind were Sean Baxter and Cor Fuhler, whose personal stories have somehow connected me and this festival community in a way that I wish was different. But it's been profound and beautiful to be able to listen and mourn together. The last time I played with Cor and Sean was in a quartet at the SoundOut festival in Canberra, hosted by Richard Johnson. As usual, Cor was insightful and delicate, sonically majestic and considered. And, as you can imagine, Sean was a barrel of virtuosic, visceral and physical listening doing his best to elevate our sensibilities outside of our control.

So, anyway.

One of my founding memories of hanging out with Sean is listening to Ghostface Killah and Amerie on repeat in Annalee and Sean's apartment in Melbourne, and nerding out on lyricists and producers and basically, sick shit that blew our minds. I've ben a hip hop head since '86, but I didn't imagine the improvised music world would have many people able to talk about Kool Moe Dee, Ghostface or DOOM, all night. I was wrong, because you are legion! I wanted to make a hip-hop track for Sean. This piece didn't work out the way I had hoped. Firstly, it was meant to be a 40 part rhythmic round with 40 discreet impulses implemented over 40 takes. That was how it was to begin. The idea was that on each round a new impulse would enter.

Eventually, I'd have a 'groove' as it were, to improvise over / through / with.

In a live context, this would be beautiful (there would be other players!). In a recording context this became pretty unsatisfying quickly. And, my inability to follow my own rules regarding the impulses

themselves, which quickly became phrases of their own, really did kick that idea in the face a little bit. At least as far as plans go.

So the piece changed enormously in the recording of it.

It was always going to be a lot of takes, as I was trying to create a large group feeling. But it has ended up taking about 200 or so takes to create this combination of evolving loop, free interplay and then the comment section for DJ Screw that comes at the end.

It is a song that forms slowly, is chopped up and put back together, and hopefully captures some of the mania, the delicacy, the desire to transcend the obvious that connects our disparate loves in music. Side note: Revelation of the festival for me, apart from everyone's astounding contributions is that Jon Abbey is DEEP into DJ Screw. So Jon, your unexpected Atmospheres have inspired some very specific decision making in this piece. Thanks."

happy to read that and happy to present Clayton's 'All Things to All People', recorded on August 9 and 16 in Sydney by Buzz Pringle.

=====

This music was recorded on stolen Gadigal land. This music is made with respect to the Traditional Owners of the Eora Nation, and all elders, past, present and emerging. I want to recognise that sovereignty over this land was never ceded.

lossless DL link: <https://we.tl/t-CE67T5urHW>
PayPal to claytontaylorthomas@gmail.com

8/24/20, 207th piece: Jun-Y Ciao, "I am not coming for singing to you"

next up is Shanghai's Jun-Y Ciao, a seventh invitee from Yan Jun, who once again has also kindly written the introduction, thank you Yan!!

"The strongest impression Junyuan (Jun-Y Ciao) has given me was an apartment he and his wife used to live in, in Shanghai. That was a tiny space. But he spent a year to renovate, or better say transform it, to a gorgeous 2 story home space. Everything was designed and made by himself and everything fits, both function and beauty.

This might be partly from his discipline in art schools in Germany back to 2003-2008. But I'm sure I couldn't do it if I went to those schools for 20 years.

He is a saxophone and clarinet player. He is an artist. He runs a label. He is one of the few people i know who wear a suit, and sometimes with an old school hat. By chance I heard some people don't like his stylish appearance and "cold and rational music" as those sounds don't fit the chaos of reality. Yes the reality is you don't have to hurt anyone to be disliked.

On another hand he has some quite traditional hobbies. For instance he likes collecting walnuts. Once he even organized a walnut competition with artist friends - squeeze your walnut with others and see which one crushes first.

And he has some little friends he calls his insect mentors - the katydid or long-horned grasshopper. Once he traveled with one of them to Europe. We did some trio performances."

very happy to present 'I am not coming for singing to you', recorded August 19 in Shanghai.

lossless DL link: <https://we.tl/t-qI6C76k2qB>
PayPal to info@whereisthezeitgeist.org

8/24/20, 208th piece: Eric Laska, “Deep Wavefolding Preset”

next up is Philadelphia's Eric Laska. I will defer to his bio:

"Eric Laska is an artist / musician currently based in Philadelphia. Recent projects of his have mostly taken shape as sound installation or performance. His work has been featured in venues such as Eyebeam Art + Technology Center, New York; Machine Project, Los Angeles; Ausland, Berlin; MACO, Oaxaca; San Serriffe, Amsterdam; and online at Gauss PDF and Ear | Wave | Event. He is founding editor of the online audio journal Lateral Addition (linked below) which seeks to enrich the discourses surrounding contemporary sound practices."

happy to present 'Deep Wavefolding Preset', recorded August 10 in Philadelphia and mastered by A.F. Jones.

(playback best on speaker systems with subwoofer)

lossless DL link: <https://we.tl/t-Va4Or8SyHW>
PayPal to eric.laska@gmail.com

*August 25: more atmosphere, 'walk on by'.
(and wear a mask!)*

[*“Walk on By” by Isaac Hayes*] <https://www.youtube.com/watch?v=DFdR2LLM3bY>

8/25/20, 209th piece: Jenn Grossman, “unearthed”

next up is Brooklyn's Jenn Grossman, suggested for this by Devin DiSanto (thanks Devin!). I will defer to her bio:

"Jenn Grossman is an experimental musician/sound installation/experiential media artist living and working in NYC. Lingering somewhere between philosophical, psychological, and artistic approaches to exploring sound and light, she is interested in ways that they heighten emotional, social, and sensory awareness, cause materials to transcend themselves, and engage us in active modes of perception from the art gallery to the street. Coming from a sculptural, multimedia arts & music background, sound art has been an intuitive discovery for her, propelling her current focus on time-based media: light installations, multichannel sound environments, vocal explorations, acoustic-architectural interventions, and collaborative composing and sound designing for film and movement artists."

happy to present Jenn's 'unearthed', composed May 23rd in Brooklyn.

lossless DL link: <https://we.tl/t-BgDImEeDKe>
Venmo to @jenn8grossman

8/26/20, 210th piece: Sarah Hennies, “Bed of Nails”

very excited to welcome Ithaca's Sarah Hennies to 'quarantine', she was one of the first people I invited back in March and she's finally had a chance to contribute, with a piece made earlier today (!).

I first met Sarah in 2007 at the Keith Rowe show at the Rothko Chapel in Houston and have been lucky to see her perform a bunch of times in NYC in recent years. I doubt she needs an intro to anyone here, but just in case, here is a brief bio:

"Sarah Hennies (b. 1979, Louisville, KY) is a composer based in upstate New York whose work is concerned with a variety of musical, sociopolitical, and psychological issues including queer & trans identity, love, intimacy, psychoacoustics, and percussion. She is primarily a composer of small chamber works, but is also active in improvisation, film, performance art, and dance."

happy to present 'Bed of Nails', recorded earlier today in Ithaca.

lossless DL link: <https://we.tl/t-DRTxniygx2>

PayPal to weighterecs@gmail.com

August 27: more atmosphere, stop fucking murdering Black people. ["Welcome to the Ghetto (Spice 1)"] by DJ Screw <https://www.youtube.com/watch?v=QwORIk9r8iw>

August 27: more atmosphere, 'until the philosophy which hold one race superior and another inferior is finally and permanently discredited and abandoned, everywhere is war'. ["No More Trouble (Live 1977)"] by War <https://www.youtube.com/watch?v=vPZydAotVOY>

8/29/20, 211th piece: Reinier van Houdt, "mystery of erasure (22 august 2020)"

one exciting consequence of continuing the fest this long is that we are now up to the sixth installment (previously #18, #75, #128, #155, #194) of the monthly 'quarantine' series from Rotterdam's Reinier van Houdt, no one else has had more than three pieces in the fest. this may be the final one (we'll see) for Reinier, for me his contributions have been a huge part of the festival and I want to thank him again for contributing so much. repeating the previous bio:

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Reinier van Houdt is possibly my favorite pianist in the world today, and definitely one of my favorite musicians. his incredible ability to disappear into the material allows him to somehow simultaneously be an ideal Pizarro interpreter ('the earth and the sky') and also a crucial current member of Current 93. Reinier says "I've made the piece from what I recorded, played, played back, read and heard in my surroundings during a day in the quarantine."

=====

very proud to present "mystery of erasure (22 august 2020)".

lossless DL link: <https://we.tl/t-MSpFuxy0o>

PayPal to houdt.r.van@12move.nl

8/30/20, 212th piece: Marcus Schmickler, "affinity to infinity (for C.F.)"

next up, very happy to welcome Cologne's Marcus Schmickler to his third AMPLIFY festival. Marcus was a crucial part of the first decade of Erstwhile. he was on six different Erst releases between 2000-2007, the first was the debut of his incredible duo with Thomas Lehn (Bart) and the most recent was the debut of his incredible duo with Peter Rehberg (One (Snow Mud Rain) under the artist name R/S). also Marcus was a big part of the 2002 AMPLIFY in Tokyo (thoroughly documented on the box set) and he was the one responsible for us being included in the Cologne MusikTriennale in 2004.

I have seen Marcus play many times (when watching the Other Music documentary this week, I remembered that I saw him do a Pluramon in-store there), the intensity and density of his approach is always impressive, every sound is crucial even at its most layered. Marcus is one of the smartest people I have ever met, it's been a pleasure to work with him and to know him for the past two decades. today Marcus has contributed a tribute piece for his MIMEO band-mate, the late Cor Fuhler, gone way too soon.

I'm very honored to present 'affinity to infinity (for C.F.)', recorded August 8 and edited August 29th in Cologne.

lossless DL link: <https://we.tl/t-Wus8oXkdTf>

PayPal to schmickler@a-musik.com

8/31/20, 213th piece: Adam Sussmann and Matt Earle, "left adam sussmann 08/06/20"

next up is an exciting set of pieces from Australia's Adam Sussmann and Matt Earle, who have released recordings sporadically as 'stasis duo' since 2002. I invited both of them separately in early August and it turned out that they had coincidentally just recorded together (story below), and so I will be presenting those 'solos' (recorded in separate channels) and then the resulting duo as the next three pieces. I have been a big fan of these two for a long time, that group of young Australian musicians that emerged around 2002 (also Will Guthrie, Arek Gulbenkoglou, Anthony Guerra) were very exciting at the time and have continued to produce fascinating, unique work.

first up is Adam's 'solo', he says:

"We moved out to the bush a few years ago. I don't really notice the pandemic out here because social distancing and isolation are fairly normal.

The situation has ironically dissolved some of that isolation as more and more of our friends are keen to get out of the city and physical distancing has accelerated digital cohesion.

When we were kids, Matt and I used to play music in a space under his parents house where we would have posse jam sessions with our mates.

Over the years Matt usually had a studio or performance space where he recorded everything and we could collaborate with friends and visiting musicians.

There was always a social aspect to the music. That's what we did, we played music for fun. Misusing instruments and playing with music in a reckless manner.

We recorded literally thousands of hours of music together, a schizophrenic and dystopian collection of non music and ecstatic jam sessions. Among those early projects over 20 years ago emerged stasis duo. It was our pleasure to be able to host Matt and his partner/incredible musician Nicola Morton to our place here in the middle of an extinct caldera, where we did a bunch of recordings with friends over a week in early August 2020. I finally after all these years have a decent recording set up myself now.

We recorded 2 stasis duo pieces during this time, the first of which is presented here. Matt on the right channel and myself on the left.

Originally Jon asked us individually to submit solo pieces but seeing as we were able to get together and play as a duo. We are presenting our two solos here, first separately and then as it was intended as a duo. Thank you to Jon for including us and also to all the musicians and listeners! Those early Erstwhile albums were no doubt very influential for us..."

very happy to present and excited to listen to Adam's 'left adam sussmann 08/06/20'.

lossless DL link: <https://we.tl/t-g8JkbyHeJ8>

PayPal to breakdancethedawn@hotmail.com

8/31/20, 214th piece: Adam Sussmann and Matt Earle, “right matt earle 08/06/20”

next up is the second entry in this solo/solo/duo mini-series, Matt Earle's 'solo' half. the full background story is in the previous intro (#213), so I will not repost it here, and just get right to the music.

very happy to present and excited to listen to Matt's 'right matt earle 08/06/20'.

lossless DL link: <https://we.tl/t-nwHjZxqmfP>

PayPal to breakdancethedawn@hotmail.com

September 1: more atmosphere, 'I'm dangerous'. [“Stepping Razor” by Peter Tosh]

<https://www.youtube.com/watch?v=5WZY1cEecbI>

9/2/20, 215th piece: Clare Cooper, “Y’s Clocks and Radios”

next up, very happy to welcome Sydney's Clare Cooper to 'quarantine'. I invited Clare back on April 1, and five months later she found some time in her very busy life to do a short piece, and I am very thankful. I will always connect Clare to the 2004 AMPLIFY I did in Berlin, where I was wildly over my head financially with a minimal (and great) support team, but Clare stepped in and helped a lot and was a big reason the fest went so well. she has been a crucial part of the experimental community in both Sydney and Berlin and was a co-founder of the NOW now festival along with Clayton Thomas back in 2001. here are some words on this piece from Clare:

"This is a combotronic dedication to friends around the planet and to my sorely missed muses Baxter and Cor. Between zoom-teaching design students, checking in on my friends and reading local virus breakout updates, I think I found the oddest and most loving thing I could contribute. It is short. It should sound like I'm playing it to you over the phone.

April (my 9 year-old daughter) is the new caretaker of Cor's glockenspiel. Thanks Cor. This is the first time I have played it. In the absence of proper mallets I'm playing with a chop stick and a coloured pencil. Thanks Seany. This is a recording of me playing and reading one of Cor's cartoons about clocks and mice.

The full versions of Cor's comic strip “Giwalo I Stones Park” Parts 1-3 here: <https://www.corfuher.com/words>

Thanks for listening x"

proud to present 'Y's Clocks and Radios', recorded Sept 1 in Sydney.

lossless DL link: <https://we.tl/t-wSIEx6kd0A>

Instead of sending \$\$ to me, please donate to Seed Mob (Aboriginal and Torres Strait Islander youth climate action network)

<https://www.seedmob.org.au/donate>

9/2/20, 216th piece: Áine O'Dwyer, “Stone Sketch”

next up, I am very happy to welcome London's Áine O'Dwyer to 'quarantine'. Áine was one of the first people I invited back in March and I'm thrilled that the fest has lasted long enough for her to contribute a piece. she is one of my favorite sound artists working today, there is an excitement in the air when she performs, anything can happen and whatever does will be fascinating. she has one Erstwhile release so far, her fantastic double CD with Graham Lambkin, Green Ways (linked below), and many other great releases which you should investigate immediately if you haven't. her brief bio:

"Áine O'Dwyer is an artist/musician from Ireland. She makes live and recorded events that explore the aesthetics of sound and its relationship to environment, time, audience, and structure."

very proud to present and excited to listen to Áine's 'Stone Sketch', recorded April 2020 in London.

lossless DL link: <https://we.tl/t-A0r7I3NfIT>

PayPal to aine_dwyer@yahoo.ie

9/3/20, 217th piece: Stasis Duo, "stasis duo 08/06/20"

next up is the promised Stasis Duo piece (Adam Sussmann / Matt Earle) combining the previous two 'solo' entries. the great Jon Dale has kindly contributed an intro, as follows:

"I'm pretty sure I first discovered the music of Stasis Duo, aka Adam Sussmann and Matt Earle, through Arek Gulbenkoglou. From memory, he'd found a rare simpatico with their playing and their approach / aesthetic, which makes a good deal of sense. I ended up releasing a duo by Adam and Arek which was notable for its inscrutability, and a compilation of music from Matt's label, Breakdance The Dawn (called, unsurprisingly, Breakdancing The Dawn), both on my Rhizome label.

Both Adam and Matt have been around for a few decades now, and over that time they've made an incredible amount of music, much of it finding its way into the world via Matt's label, a home-spun operation that's pretty much trademarked an approach to recycled materials and documentary capture. Their music can shift wildly, from freeform rock through to gutpunch electronics, strung-out solo non-folk and abstruse minimalism. The latter is where Stasis Duo lands, though I'd question the use of 'abstruse' here. There's generally nothing really getting in the way here – Stasis Duo is conceptual clarity.

That said, Adam and Matt are probably the artists I most admire from Australia because I find their music the most confusing, or perplexing – I'm uncertain of their motivations. That confusion and uncertainty is something I value most in music I listen to; to not know but to be compelled to continue listening, in the face of a lack of explanation; to embrace the very real possibility that the music, the sound, the art is continually foxing you.

Stasis Duo work with minimal means, generally – the few times I've seen them live, it's no-input mixers. Lucky viewers of Australian national TV might remember them performing with similarly minimal kit on ABC TV's Set, in collaboration with Amanda Stewart, though what I most remember from watching that episode of the show was sensing that the people behind the cameras were slowly, quietly, rather frustrated by what they were trying to document. A most admirable moment of recorded television in Australia." - Jon Dale

thank you Jon D!

very proud to present and excited to listen to 'stasis duo 08/06/20'.

lossless DL link: <https://we.tl/t-1P0U1MGoer>

PayPal to breakdancethedawn@hotmail.com

9/3/20, 218th piece: Julien Ottavi,

"submusicasawaytocontainanabstractionwhithinitsoownlimitation"

next up, happy to welcome my long-time friend Julien Ottavi (Nantes, FR).

I think we first met in 2002 in Nancy when he was part of the combined AMM/Formanex Cardew tribute. in 2003, he released the great 'Nervure Magnétique' on Dion Workman's Sigma label and soon after Julien and Dion recorded 'misenlian' for Erstwhile (link below). just after that, Julien took part in ErstQuake 2

(my short-lived awesome collaborative festival series with the great Tim Barnes/Quakebasket), with three duo sets including a very memorable duo with Keith Rowe to close the middle night of the festival. In the years since, Julien has continued to forge his always ambitious in scope path, co-releasing the 10 hour/10 CD Formanex box last fall (link below), including collabs with AMM, Christian Wolff, Keith Rowe, Ralf Wehowsky, John Tilbury, Phill Niblock, Radu Malfatti, Michael Pisaro, and others.

Julien says about this piece:

"Submusic could be a new proposition for a music made for the inaudible or for the almost inaudible. It is nearly like the size of an atom, it vibrates so low it may resonate with the tiniest being on earth. Don't try to listen as if it was your usual music, it possibly could be ignored or works as a sub detail in the everyday life sound composition of your surroundings. It may sound like your sound system is broken..."

very happy to present the lengthily named 'submusicasawaytocontainanabstractionwhithinitsownlimitation', recorded May 1 at BruitBrutStudio in Nantes, mixed and mastered August 30.

lossless DL link: <https://we.tl/t-aCNZYA0fKb>
PayPal to noiser90@hotmail.com

9/4/20, 219th piece: Alfredo Costa Monteiro and Ferran Fages, "Àdhuc"

next up we have the seventh (and likely final) in our occasional series of blind overdubs (process described below) from long-established duos/trios (#35, #85, #118, #142, #157, #163), this time from the Barcelona duo of Alfredo Costa Monteiro and Ferran Fages, formerly known as Cremaster and currently known as LLUMM. Both Ferran and Alfredo have been creating superb sound works for 20+ years, both together and separately, thrilled to have them participating in 'quarantine'.

the blind overdub rules: the musicians choose a track length but discuss nothing about the content, then the two pieces were superimposed by Taku Unami (thank you Taku!!) and neither the musicians nor I have heard the final results yet. I'm very thankful to Alfredo and Ferran for trying this and eager to hear what they've come up with.

very proud to present and eager to listen to 'Àdhuc', recorded August 30 (Ferran) and September 1 (Alfredo) in Barcelona.

lossless DL link: <https://we.tl/t-cMac83qXTd>
PayPal to ferranfages@gmail.com

September 5: more atmosphere, RIP Gary Peacock. [Spiritual Unity by Albert Ayler]
<https://www.youtube.com/watch?v=xWsIG5sNq1Q>

9/6/20, 220th piece: Ilan Volkov, "Melodyharp"

next up is Israel's Ilan Volkov, probably the most accomplished artist in this entire festival. I'm going to share his bio first for perspective:

"Born in Israel in September 1976, Ilan Volkov began his conducting career at the age of nineteen. Following studies at London's Royal Academy of Music, he secured positions as Principal Conductor of the London Philharmonic Youth Orchestra and Assistant Conductor of the Boston Symphony. In 2003 he was appointed Principal Conductor of the BBC Scottish Symphony Orchestra and subsequently became its Principal Guest Conductor in 2009.

Between 2011 and 2014 he held the post of Music Director and Principal Conductor of the Iceland Symphony Orchestra. Volkov's arrival coincided with the opening of Harpa, Reykjavik's visually striking new concert hall. During his tenure in Iceland, he created the Tectonics Festival, which features programmes of classical modern music combined with other new music genres such as improvisation, electronics and rock. Since then, Tectonics has expanded around the world with residencies in cities including Glasgow, Adelaide, Oslo, New York and Tel Aviv."

so from that bio, you may be wondering 'impressive, but why is he taking part in this festival?' well, Ilan is remarkably voracious in seeking out and consuming new (and old) music, his appetite for new sounds seems unquenchable. I will always connect him to being the one who organized the show at Royal Albert Hall in 2012 to celebrate Cage's centenary that included John Tilbury playing Cage's Concerto for Prepared Piano and Orchestra as well as the all-star quartet of Christian Wolff, Keith Rowe, Takehisa Kosugi and David Behrman playing a 25 minute piece. I know it meant a lot to Keith to be able to perform in this historic venue, and Ilan was the one who made that happen.

Ilan has accomplished so much with his Tectonics festivals as well as the rest of his work, and it's a real honor to have him take part in 'quarantine'.

proud to present 'Melodyharp', recorded August 4.

lossless DL link: <https://we.tl/t-vfyepSFONn>
PayPal to volkovi@yahoo.com

September 7: more atmosphere, 'I say smoke! til you can't smoke no more'. [“Botany Boys – Smokin’ and Leanin’” by DJ Screw] <https://www.youtube.com/watch?v=maXIGGymNz8>

9/7/20, 221st piece: Greg Kelley, “Not eating crow”

next up is a second piece from Greg Kelley (Somerville, MA), more than five months after his first one (#33). you know that a festival has been going for a long time when one of the contributors moves 2500 miles in between their two pieces, as is the case here. Greg says:

"When I moved from Boston to Seattle in June 2014, it took a couple weeks for my belongings to arrive. Before they arrived I recorded a track in my new, empty apartment for a friend's compilation and dedicated it to New England. My last full night in Seattle, before moving back to Boston, on May 30, 2020, I recorded this track in my again empty apartment with the windows open and allowed the crows to have their say. It's called "Not eating crow" and is dedicated to the Pacific Northwest."

lossless DL link: <https://we.tl/t-WzfuETBv4x>

Please consider donating to the Potlatch Fund, "a Native-led non-profit that provides grants and leadership development to Tribal Nations in Washington, Oregon, Idaho and Nevada."
<http://www.potlatchfund.org/>

9/8/20, 222nd piece: Seymour Wright, “Taste Rite”

next up, very happy to welcome London's Seymour Wright to 'quarantine'. I have known Seymour via e-mail for a long time although I have sadly never seen him live and we have yet to meet in person. I have always had the deepest respect for his approach as an artist, and I'm very glad he agreed to take part in this. I will defer to his thorough intro:

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Taste Rite (2020)

An alto-saxophone solo [after Jamal Cyrus, Jean Lave, Johnny Hodges, Judith Rich Harris, and Sandor Ellix Katz]

[Johnny Hodges'] tonal charisma is difficult to describe, but he always referred to it as his "kitchen". So wrote Duke Ellington of the great alto-saxophonist. Re-reading these words this April was powerful and set me thinking about a certain way of playing. Evan Parker had a kitchen where he could practice, a space that was important in enabling what he did. And Jamal Cyrus has taken this further in Texas Fried Tenor (2012) as part of his Learning To Work The Saxophone series.

I wanted to play the saxophone through the human, quotidian and vital processes of the kitchen, and cooking – saxophone qua kitchen qua saxophone – beyond Foley, to get at something more hearty, nourishing and transformative (and traditional). To 'cook' with the saxophone and get at its flavours, fats, traces. To serve a saxophonic menu:

- body of Blechblas und Signal (1969) alto-saxophone stuffed with fermented (Woodpecker, 2017*) solo
- alto neck (from the same instrument) filled with an effervescent foam,
- sauted (aged) Hemke No 2 reeds
- blanched Brillhart Level-air 5star mouthpiece and Rico Plasticover, (with half a raw Hemke No 2 grated on top)

And freshly crushed pepper – white, pink, green and black.

*I spend hours in my kitchen, and the (boundless) relationship between the ethics of what we eat, grow and create is integral to what I do. During lockdown the kitchen became the only space that I could play. It also became a place (domestic/private) to survey and process the world (public/local and global) in new ways, like so much in 2020, without much lived precedent.

Pre-lockdown, a woodpecker could be heard close to my flat (in Haggerston, east London) every morning of last winter (in the old and new year). When lockdown started – listening from inside kitchen windows out – the bird disappeared.

Again pre-lockdown, the arboreal boom of morning beak on bark reminded me often of the hollow creak and fizz of alto against fibre glass in the dome at Milano Marittima's [Milan-on-sea] Discoteca Woodpecker – or now ex-Woodpecker.

It is a beautiful and unlikely building, with open walls. A disco at a beach resort on the Adriatic coast designed by Filippo Marni and built in 1966 (to match – or 'echo' – the proportions of the Filippo Brunelleschi's 1296/1433 dome in Florence). A relic now of a certain glamorous fun and decadence past, abandoned, derelict, overgrown with reeds.

I played a solo there in the summer of 2017 at the invitation of the organisations MAGMA and MU. It was a solo about the building, its history, locale (and the reeds). An important solo for me. But the recording, elegantly recorded by Giovanni Lami, remains unreleased.

As news emerged from northern Italy this spring I thought of that visit the people I met (and the solo I did) again, often – and returned to the recording. In the end over the last couple of months I went further than re-listening. I sought to distil it somehow. To draw its essence-past, emotional flavour, but not its original form or texture, into the present.

very proud to present and eager to listen to Seymour's 'Taste Rite', recorded London, late summer 2020.

lossless DL link: <https://we.tl/t-CXGfjaYTEA>

9/9/20, 223rd piece: Id M Theft Able, "Horn"

next up is a second piece from Maine's id m theft able, chronicling his ongoing battle with his next-door neighbor. his intro, well-written and entertaining as always:

"I live out in the sticks along a bucolic but heavily travelled road. I share a driveway with my neighbor who is an ardent Trump supporter and who has, with nary a word about politics exchanged between us, correctly determined that I am not. My very existence seems to upset him. I like that. He has put out on his lawn (and occasionally on my half of the property) an increasing number of both official and handmade Trump signs.

At some point he was visited by the town public works who instructed him that he had too many campaign signs on his lawn and he needed to reduce the number of them and move them back from the road. What you see in the picture is his response. Fancying himself a rebel, he thought the Maine state government was conspiring against him and his righteous display. Sadly for him, the truth is less glamorous: I called them myself.

The sign you see here was up for about a week, and for all hours, day or night, people would lay on their horns in support. Honestly, the beeps were less frequent than I had initially anticipated, but even as I sit here weeks after the signs have been taken down, there are still residual Trump enthusiasts occasionally tooting away, or, perhaps some, maybe the ones that lay on their horns at 3AM, are honking ironically. It's what teen me would have done.

So, trying to make the most of the situation, I put my tuba out by the road with a microphone in it and recorded the sound of the passing traffic and the occasional honks reverberating inside the horn during the 5 o'clock rush. I fed this sound to myself inside the house, where I improvised along with what I heard using only the tuba's mouthpiece, and my voice.

Regardless of the results of the election, I plan to play this piece at top volume through a loudspeaker in the driveway the day after Election Day."

very happy to present 'Horn', recorded August 19.

lossless DL link: <https://we.tl/t-mV29oqKD3d>
paypal is yngxga@gmail.com

September 10: more atmosphere, we're in the midst of a stretch of second contributions from artists. ["It Takes Two" by Rob Base & DJ EZ Rock] <https://www.youtube.com/watch?v=phOW-CZJWT0>

9/10/20, 224th piece: Victoria Shen (evicshen), "Tithing"

next up, a second piece from Boston's endlessly inventive Victoria Shen who contributed the second piece of the entire fest back in mid-March. since then, while you have been lying on your couch eating ice cream and watching bad TV, here is a partial list of what she has done:

- 1) co-taught a digital fabrication course at Harvard, laser cutting, 3-D printing, electronics, embedded programming.
- 2) made masks, "I made a fluorescent day-glo mask, and then a xenomorph face-hugger mask. And then I made this mask that has an LED smiley face if you're talking in a low tone, and then it turns into a frowny face when you're yelling."
- 3) put out a solo LP (Hair Birth) where the record cover actually functions as a speaker (!!!), details at the interview link below.
- 4) put out a duo CD with Toshiji Mikawa of the Incapacitants.

I'm sure there's plenty more but I will leave it at that.

excited to present 'Tithing', recorded July 22 in Boston.

lossless DL link: <https://we.tl/t-1wCnpHxTAc>

evicshen@gmail.com

^my paypal

@evicshen

^my venmo

September 10: more atmosphere, one of my favorite records from the great Loren Connors. [Blues: The "Dark Paintings" of Mark Rothko by Loren Connors]

<https://www.youtube.com/watch?v=UIbLYoNpjzU>

9/10/20, 225th piece: Gil Sansón, "Loren"

next up is a second piece from Caracas' Gil Sansón (first was #58), and again he has saved me some time by writing his own intro, thank you Gil:

"The first gig I went to when I was in NYC in 1999 was a Loren Connors/Keiji Haino at Tonic. I briefly met Loren after the gig and gave him a copy of my first tape, as he was the artist who I felt the closest kinship to at the time. He was kind and gracious, and quite shy. I was shy but more awkward than gracious, and felt even more uncomfortable when he asked for my email address so we could be in contact; in 1999 I did not have an email address yet and internet wasn't a thing for me at the time. Some time after I saw him again, playing for a crowd of maybe ten people at Downtown Music Gallery, said hi again and gave him a copy of a second tape, still no email address, and Loren was equally kind and gracious.

Twenty years later I'm working on a new record, and while working out materials for it I came across this piece that doesn't really fit the mold of what I'm trying to achieve but still I like very much. When I listen to it I'm reminded of those days and I imagine Loren playing guitar on top of it, and I also think that listeners familiar with his style would be able to imagine him soloing on top of it too. He truly is a national treasure and remains an inspiration to me."

Loren is also a huge inspiration for me (Jon) and I am very happy to host this tribute piece. I asked him to be in the fest but it didn't end up happening, so here's a space for me to say 'thank you Loren for everything'. one of the very first Ersts was Loren's quartet project Haunted House (recorded in the same period Gil talks about above) and I have always felt honored that I was able to help document this great artist's career.

proud to present 'Loren', assembled in August 2020 in Caracas, with recycled materials dating back to 2004 and earlier.

lossless DL link: <https://we.tl/t-0ErhicVK37>

paypal is mariapaolasanson@gmail.com

September 10: more atmosphere, 'The silence', 'and sorrow'. [For 9/11/01 by Loren Connors]

<https://www.youtube.com/watch?v=-21Me3yhQX0>

September 11: More atmosphere, the do's the don'ts and the dears -David Barnes ["There But For the Grace of God Go I" by Machine] <https://www.youtube.com/watch?v=YGBDaxCDLs4>

September 11: More atmosphere, set me free -David Barnes [“God Has Smiled On Me (The Testimony)” by Brother Vernard Johnson] <https://www.youtube.com/watch?v=ZB5bCrVm0VM>

September 11: More atmosphere, dubbing with the Family Man -David Barnes [“Distant Drums” by Family Man and Knotty Roots] <https://www.youtube.com/watch?v=BcUxVKHI7NA>

9/11/20, 226th piece: Dave Quam, “Waymaking”

next up is a second piece from Portland's Dave Quam, which is exciting for a couple of reasons. I'm going to cut and paste from my intro to Dave's first piece here in May (#97):

"for many years, I've been trying to get Dave Quam to work more in 'our area' of sound (experimental electroacoustics?), because he's really good at it. I started the ErstAEU imprint in 2012 for many reasons, but maybe the biggest was that I wanted to do a CD of Dave and David Kirby, because there was such an insane range of great possibilities between them that I would have no idea going in what it would be like, and that is rare and special for me."

so this piece is exciting not only because it's the second solo piece from Dave in 'our area' that he's released in the last few months (yay), but because I can now announce that Quam/Kirby is definitely happening again on ErstAEU and we hope to have it out fairly soon, late 2020 or early 2021. the 'official' announcement will come pretty soon on the Erst page, but I thought this was a better place to break the news first.

happy to present and psyched to listen to 'Waymaking', recorded Sept 8 in Portland.

lossless DL link: <https://we.tl/t-VWdLDuL8QO>

PayPal to desmondbarns@gmail.com

September 11: more atmosphere, 'if we don't change the world will soon be over'. [“Living for the City” by Stevie Wonder] <https://www.youtube.com/watch?v=rc0XEw4m-3w>

9/11/20, 227th piece: Geoff Gersh, “NYCIND”

next up is a piece from NYC's Geoff Gersh, a 15 minute track which he has created from his massive and epic NYC Sounds COVID-19 project, the link to the full project is below. I will defer to his description:

"A couple of days into NYC's Corona Virus quarantine, I realized the city was entering a period where it would be the quietest it had ever been in modern times.

It was amazing to consider that the sound of the city, where people, cars, trucks, buses, trains and planes are active all hours of the day and night, reached a near halt on March 20th.

I decided then to document the iconic parts of the city that would normally be bustling with tourists and locals alike, setting off to record a compiled list of about 40 locations.

Halfway through the list, I was compelled by the idea of making a field recording in every single neighborhood in all five boroughs of the city to document the new sonic landscape of this unique moment in history.

I started doing some research, and while the exact number is a topic for debate, I came up with around 375 neighborhoods that I would need to visit.

Using printed maps of each borough, I drove to each neighborhood and made recordings without leaving my car. For most of these aural documents, I would arrive at my destination, stick the microphones out of the window, record for 5 minutes, then move on to the next location. I did this week after week starting March 23rd and finishing on June 7th, probably driving around 3,000 miles in the process.

I invite you now to put on some headphones and journey throughout NYC like you never have been able to before. You will discover some neighborhoods have an eerie stillness to them, while others are bustling with activity almost like 'normal' times. And every now and again you'll catch snippets of conversations and announcements reflective of what the world was going through in the moment."

proud to present 'NYCIND', created in early September.

lossless DL link: <https://we.tl/t-nQPpWr5QKW>
paypal: ggersh@hotmail.com, Venmo: @GeoffGersh

September 12: more atmosphere, RIP to the great Toots Hibbert. ["Funky Kingston" by Toots and the Maytals] https://www.youtube.com/watch?v=Or2_x8hsGTs

September 12: more atmosphere, bumping this from five months ago. the 1994 Streamline reissue of this was a real inspiration for me pre-erstwhile, I wanted to try to produce records that still sounded that good thirty years later. [Free Psychedelic Poster Inside by Intersystems] <https://www.youtube.com/watch?v=kW40B4Z8F2g>

9/13/20, 228th piece: John Mills-Cockell, "Shapes, Patterns, Echoes"

next up is a special guest, Vancouver's John Mills-Cockell, who as a member of Intersystems and Syrinx in the late sixties/early seventies was a crucial 'synthedelic' explorer, to use the term of Simon Reynolds (article linked below), along with bands like Fifty Foot Hose and Silver Apples (RIP Simeon). the 1968 Intersystems record 'Free Psychedelic Poster Inside' was a major influence on me pre-erstwhile, the production and the sine waves and the timelessness, and it's an honor to have John participating in 'quarantine'. John describes this piece:

"It has a bit of a history, composed by me on Vancouver Island, mixed at Jesse Zubot's studio in B.C., performed by wind virtuoso Peter Lutek at Grant Ave Studio, Hamilton and in his home project studio in Toronto, completed June 12 2020. It is a solo work performed by Lutek, playing alto sax, bassoon and clarinet in C, in real time using loopers (Mod Duo) and other processors.

I composed the work, along with a MIDI guide track for Peter's reference in my home studio. Lutek programmed his pedals (& choreography) in his home project studio. Jesse did the mix in his personal project studio as well. We communicated with each other via phone except for the tracking session at Grant Ave. with Bob Doidge & Amy King running the board (behind glass!)"

very happy to present John's 'Shapes, Patterns, Echoes', completed June 12 in Toronto.

lossless DL link: <https://we.tl/t-QYKqKYMfRD>

9/13/20, 229th piece: Denial Löwenbrück, "Busretten"

Denial Löwenbrück – Busretten -Mark Harwood

lossless DL link: <https://we.tl/t-vwMoHl4KOR>

9/13/20, 230th piece: Cody Brant, "AM FM LV"

Cody Brant is an astonishingly prolific multimedia artist from Las Vegas who first came to my attention via his vibrant collages made up of found imagery torn and layered into vivid pop cultural landscapes. Shortly thereafter I discovered his sound work, which is similarly imaginative and with the same kinds of collagist structures, texture and humor as found in his visual art. I've been a fan for a while and I'm so happy he agreed to be a part of AMPLIFY.

With regard to his contribution to the festival, Cody had this to say:

“All sounds sourced from Las Vegas AM/FM radio. Hours of random channel surfing recorded every few days between March and late August. Then later tiny extracts of the broadcasts that I found interesting, made me laugh, or were just ridiculous were edited into this sound collage.”

Without further ado, here's Cody Brant's AM FM LV. -Vanessa Rossetto

lossless DL link: <https://we.tl/t-Kk1i5P3g6h>
paypal is flaspar@gmail.com

9/15/20, 231st piece: Clara de Asís, “Comme de loin et encore”

next up, very happy to welcome back Marseille's Clara de Asís for a second piece after her initial one back in March (#13). at that time, I heard a lot of praise for her piece but also people wishing it was longer (just 7 minutes), including myself. so when I invited her for a second piece, I told her that I hoped this one could be longer, since everyone wanted more Clara, and she kindly obliged (thank you Clara), this one is 27 minutes. I will not recapitulate my brief intro from the first one, but I would like to point out that since then, Clara has a new duo CD on Another Timbre with Mara Winter (link below).

very proud to present and eager to listen to Clara's 'Comme de loin et encore', recorded/mixed between June and September in Basel and Marseille.

lossless DL link: <https://we.tl/t-MqgX8o3UJA>
paypal: clagergal@gmail.com

9/16/20, 232nd piece: Klaus Filip, “vienna 4am”

next up is Vienna's Klaus Filip, part of one of my favorite single CD Ersts ever, 'imaoto' (linked below), his great duo with Radu Malfatti. coincidentally, earlier today on Twitter Maria Chavez was reminiscing about their 2006 live set in her clothing store in Williamsburg, which was the night that I realized I had to try to document their duo, and a few years later the result was 'imaoto'.

Klaus has accomplished quite a bit as both a sound artist/musician and a programmer, as the inventor of 'lloopp', here is a short bio:

"klaus filip is the inventor and never sleeping developer of the open-source software "lloopp", a musical instrument on the computer to provide open structures for live-improvisation, used by many well-known electronic musicians.

while he used to play on the edge of a computer's abilities in past years, he is now reducing the processes to mere sine-waves, overlapping with themselves and the ever sounding surroundment of a place; searching for the individual limits of perception."

Klaus says about this piece:
"recorded in vienna, sept 16th, 4am

still amazed how quiet a night can be in this city.
having my window open for months in my quarantine headquarters,
i played along with the outside."

very proud to present Klaus' 'vienna_4am', recorded a few hours ago.

lossless DL link: <https://we.tl/t-orztTEMaq0>

paypal: klaus@klingt.org

September 16: more atmosphere, poland's finest. -Mark Harwood [“Twój ziemski Eden” by Papa Dance]
<https://www.youtube.com/watch?v=gTWiw5T-AFg>

9/17/20, 233rd piece: Robert Piotrowicz, “Jestem życiem / I am the life (demo)”

Now we visit Poland. I first met Robert Piotrowicz when making frequent trips to the very fine city that is Warsaw. At that time he was running the Musica Genera festival which introduced the who's who of uncompromising experimental music to the new ears of Poland at that time. We became pals and have continued to be so ever since. I find Robert's output sincere, extremely rigorous and always a feast for the ears. Robert gets into a sound and explores it as far as possible. Much of it modular synth which sounds like a world of it's own and bares little semblance to what we know of that form.

On that note I am proud to unveil a new work from the Polish maestro of modular madness, Jestem życiem / I am the life (demo), recorded on June 16, mixed August in Warsaw. -Mark Harwood

lossless DL link: <https://we.tl/t-V1JyjBskQw>

paypal is rurokura@gmail.com

9/17/20, 234th piece: Anna Zaradny, “FULL SUPER MOON”

Like Robert in the previous post I met Anna Zaradny in the same period I spent in Warsaw and through the Musica Genera Festival and label they both run now. We have all remained friends ever since those days. Zaradny is a wonderfully honest and raw human whose darkness is smoked in a veil of wry humour which only the Polish can pull off. Zaradny works with sound but also film and installations that all have a mysterious intensity which relate to her visceral experience and vision. Anna remains sensual and strong as the world burns around her. She laughs at the viciousness of it all, but never at you, the audience.

I am proud to present FULL SUPER MOON by Anna Zaradny.

lossless DL link: <https://we.tl/t-exM8fwcNmV>

paypal is zaruna@op.pl

9/18/20, 235th piece: Kate Carr, “For some odd reason”

next up we have a second piece from London's Kate Carr (first was #111), thank you Kate! her bio is in that piece so you can read it there (link below), here are her words about this piece:

I made this piece because I started thinking about piped crowd noise as sporting events, and how widespread this had become during the pandemic. As I delved into this area I noticed there were many different types of sound streams that people were turning to as a source of comfort during this period. This work uses geophone recordings of city structures vibrating in response to footfalls and traffic, and samples four long youtube streams, one of a road, one of the streetscape of New York, one of bar chatter, and one of crowd chants at a football match. All the spoken material are comments left on these or similar long background noise youtube streams during the pandemic, and these are read by many different individuals, who are thanked below. I like how surprised and honest people are about how comforting

they have found listening to these different types of background noise, and it is very moving to think that around the world many are cocooning themselves in sound in order to feel a little bit better, to pretend things are a bit more normal than they are, or to simply fall asleep.

Voices read by and special thanks to: Sam Worrard, Alisa Oleva, Dan Whiting, Lawrence English, Peter Hollo, The Doll, Toby Whiltshire, Sally Anne McIntyre, David Gutman, Brian Fuata, Julie Groves, Jack Chuter, Louise Marshall, Elaine Howley, Robert Vodanovic Copor, Liz Helman, Teresa Barozzo, Belinda Johnson, Jimmie Pegg, Paul Capewell, Manja Ristic, Josephine Dickinson, Campbell Walker, Matt from The Leaf Library, Jamie Perera, Laurent Ligavant, Thierry Nedelec, Valerie Vivancos.

very happy to present Kate's 'For some odd reason', recorded in London in September.

lossless DL link: <https://we.tl/t-2kQRtTnCKV>
paypal is k8carr@hotmail.com

9/18/20, 236th piece: Grisha Shakhnes, “for a friend”

next up is Tel Aviv's Grisha Shakhnes with his second piece of the festival, almost six months to the day after recording his first piece (#12, linked below). I'm very happy to be hosting so many second pieces in this final week of the festival, it seems like it ties it all together nicely.

proud to present 'for a friend', recorded live Sept. 16th in Tel Aviv.

and Grisha says 'shana tova!' to anyone reading this.

lossless DL link: <https://we.tl/t-GeGB3ZSo1z>
paypal is big.white.cloud@gmail.com

9/19/20, 237th piece: Double Goocher Shop, “una grammatica dell’ornamento”

It's so great to bring MP Hopkins back to AMPLIFY just before it ends. His 'Kick the Watchwords' piece is a fest highlight for me. It's also lovely to welcome Renato Grieco to the AMPLIFY fold who has been working with Hopkins under the moniker 'Double Goocher Shop'. Check out their tape from the great Regional Bears label (which will be linked below). In their own words:

Double Goocher Shop is the project of Italian artist Renato Grieco and Australian artist MP Hopkins. They make recordings, texts, and installations.

This recording is based on a recent outdoor text/sound/object installation *una grammatica dell’ornamento*, produced as part of the Tempo Reale Festival 2020 “Unlocked Sound”. Tempo Reale is a production and research centre in Florence, Italy, founded by Luciano Berio. The duo developed text scores remotely – Grieco in Naples and Hopkins in Sydney – then Grieco, with Federica Deo, arranged the text scores, prepared sounds, and objects around the grounds of the Tempo Reale centre for people to interact with. Field recordings of the installation and the prepared sounds used as part of it were sent by Grieco to Hopkins to compose the piece. Without being able to attend Tempo Reale and only a few photographs for reference, Hopkins arranged the supplied materials and overlaid improvised vocalisations based on the texts used in the installation to create an imagined version of what it may have been like to wander around Tempo Reale that afternoon and find yourself in 'una grammatica dell’ornamento'.

As this marks the end of my involvement with AMPLIFY 2020: quarantine, I wanted to take a moment to reflect upon what an important document of this truly awful period in time it has been. Thanks to Vanessa, who (along with myself) has given a lot of direct support to the fest. The lion's share of the thanks goes to Jon Abbey though. As much as Vanessa and I may have helped, this is his baby. The

majority of contributions were arranged by him. Thank you for investing so much of yourself into this project. It was your 24/7 baby, and everyone should know that. During COVID, it has provided an important outlet both for artists and listeners. What excites me most is the historical significance of AMPLIFY 2020: quarantine. It captures a moment in time so perfectly and will forever be something people can return to or discover for the first time. Thank you for letting me be a part of it. Thank you for friendship over the years. You fucking nailed it, dawg. -Matthew Revert

lossless DL link: <https://we.tl/t-UMBAjldng>
PayPal to matthewphiliphopkins@gmail.com

9/19/20, 238th piece: Dale Gorfinkel, “Candle for Muses” and “Air drums Aug 17 2020”

next up is Melbourne's Dale Gorfinkel, who has contributed both a video and an audio piece. the audio piece is linked below as usual, the video piece is linked in this post, and is a tribute to Cor Fuhler and Sean Baxter, as Dale says in the link:

"11th August 2020

This was made with the memories and enduring creative energies of Cor and Sean. And also with tin cans, latex membrane, candle, tubing and an aquarium pump. It's a poor man's version of 'Double Partial Eclipse' by Peter Blamey (linked on Youtube)."

Dale says about the audio track:

"I've been working with balloons, irrigation systems and foot pumps for some years, creating acoustic systems which are reminiscent of synthesizers. Last year, a yellow 8ft balloon which I'd been using met an untimely death before a gig. Since then, I've been trying to figure out how to breathe life into this large latex corpse. Here is a very simple setup that I've been calling 'air drums', in which the skin doubles as both a reed and a drum."

proud to present both 'Candle for Muses' and 'Air drums Aug 17 2020'.

lossless DL link: <https://we.tl/t-jvJFKRZBH8>
Dale's Bandcamp is <https://outhear.bandcamp.com/>

9/19/20, 239th piece: Steve Flato, “Wisdom Teeth”

Steve Flato is infuriating. His work is so good but can be frustratingly infrequent; his just-under-the-wire AMPLIFY entry, “Wisdom Teeth” (mostly recorded today!) is his first new release in three years. Steve and I became friends in 2007 via MySpace, shortly after the time I began recording music. We pretty quickly set about collaborating on the pieces that ended up becoming, three years later, our self-released album “hwaet.” Around that time, Steve also introduced me to the iconic music forum IHM, which was absolutely pivotal in the expansion of my tastes as well as my introduction to a worldwide community of musicians and listeners that I am very happy to still call my friends. I consider myself as owing Steve a great debt in terms of pointing me in the direction of finding those who would become “my people,” many of whom have contributed to this festival which is now sadly coming to a close.

Steve himself has experimented with a great variety of styles over the time I've known him, everything from noise to rockish structures to electroacoustic improvisation to composition for pipe organ, always bringing his own touch to the material in question. Steve also created the podcast Signifying Something, which focuses on in-depth interviews with a variety of musicians, including AMPLIFY contributors Keith Rowe, id m theft able, Sarah Hennies, David Kirby and our own Matthew Revert. The podcast took a break, but has recently kicked back off and I hope we get to enjoy more of Steve's conversations with fascinating people soon, as well as more of his music. And more often, please! 🙏

About his AMPLIFY piece, Steve had the following to say:

“I called this piece wisdom teeth because I lost my two bottom front teeth a year or two ago, and sometimes I mistakenly say that I lost my “wisdom teeth” instead of my two front teeth. At one point during the development of different autoimmune disorders, my whole body became so inflamed that my two front bottom teeth practically pushed themselves out of my mouth. I went to the dentist hoping to save one but, under the effects of anesthesia, I agreed to pulling them both.

It was a traumatic experience, and I’ve noticed a huge change in the way I interact with people, am perceived by them, and how I’m treated by them. Especially at this time in history, it’s important to think about how, despite these missing teeth, I still am treated with privilege due to the color of my skin. Losing my teeth also made me think about how things can change in an instant, and that change remains a constant for all the future we get to see.

Things do change in an instant, and we all interact differently now. Getting sick made me change physically, emotionally, mentally. I hope I learned something; I really do. Anyway, that’s why I call them my wisdom teeth.”

Steve is right, we do all interact differently now. Being able to help with AMPLIFY, though, has given me a renewed hope with regard to the potential of that interaction. I was going to end this introduction by thanking all the festival participants and listeners but realized that anyone who listened or commented or shared links or boosted the artists was just as much a participant as the people who made the pieces. Infinite thanks to you all. I’m the sort who gets teary when anything ends, but doubly so when it’s something so dear to my heart as this has been - a true inspiration and an enduring document of such a strange time in the life of humanity. I will leave you with the quote (referencing people in Italy singing and playing music from their open windows) that six months ago moved me to want to help bring this festival to life:

“People breaking out in song, lifting each other’s spirits during this tragedy, is an act of striking beauty,” said one person. “It’s a reminder that, especially during a tragedy, the human spirit keeps us all going in hope. We shine our best in the darkness.”

Thank you for shining.

Here’s Steve Flato’s “Wisdom Teeth.” -Vanessa Rossetto

lossless DL link: <https://we.tl/t-Oh2QVK2myE>
paypal is signifycast@gmail.com

September 20: six months ago today, AMPLIFY 2020: quarantine began. [“UGK – One Day” by DJ Screw] <https://www.youtube.com/watch?v=FUP-IMepjUg>

September 20: more atmosphere, the record I liked so much that it got me to start a new 'ErstPop' imprint in 2007. [Till My Breath Gives Out by The Magic I.D.]
<https://erstwhilerecords.bandcamp.com/album/till-my-breath-gives-out-2>

9/20/20, 240th piece: Maria Chavez, “The Rain of Applause”

and we close with the great Maria Chavez, Lima to Houston to Brooklyn and into your hearts, very excited to host her piece as the festival finale.

Maria and I go back to 2004, when I saw her second ever NYC set, at Tonic in duo with Kaffe Matthews. Mark Flaum told me to go (he knew Maria from Houston) and I immediately thought 'this is someone to

pay attention to' and we quickly grew very close. in 2008, she did a set on NYU radio and incorporated part of the first (and only) LP I've ever released, from The Magic I.D. what I was amazed by is that without listening much beforehand, she somehow zoned in on my favorite part on my favorite track of the record (From The Same Road) even though it was buried in the middle of side B. she sent me a recording of the radio show, and I have listened to it a ton ever since, so good.

this is Maria's third AMPLIFY after 2011 (duo w/Bonnie Jones) and 2015 (duo w/Olivia Block), both of which I enjoyed very much. she also performed in fall 2018 in duo with Sandy Ewen, at Keith Rowe's final US show at the new Stone location. I sat in the front row with Yuko (it was a Keith show, after all) and after Maria/Sandy finished their duo, Maria asked if she could do one short solo piece by herself. of course everyone said yes, and she pulled out her beaten up copy of the Magic ID LP, and did a live version of the 'From The Same Road' piece for my benefit. there was so much heavy emotion in that room that it took me a few days to realize that Maria had done that in case her imminent brain surgery did not go well, saying goodbye to me just in case.

but praise Jah, her surgery went great and she is on the long long road to recovery and it is going well. excitingly, she has recently been relaxing her long-held stance against recordings, some links below, please check them out and support her work.

Maria's bio:

"Born in Lima, Peru and based in NYC, Maria Chávez is best known as an abstract turntablist, sound artist and DJ. Coincidence, chance & failures are themes that unite her book objects, sound sculptures, installations & other works with her improvised solo turntable performance practice. Her latest album, "Maria Chavez PLAYS Stefan Goldmann's Ghost hemiola" was nominated for a Preis der Deutschen Schallplattenkritik in Jan. of 2020.

Currently, Maria is on the cover of the textbook on the History of Experimental & Electronic music by Routledge Publishing, is a David Tudor and Robert Rauschenberg Arts Fellow and a Research Fellow for Goldsmith's Sound Practice Research Department (2015-17). Her large scale sound & multi-media installations along with other works have been shown at the Getty Museum, the JUDD Foundation, Documenta 14 in Kassel, Germany and HeK (Haus der elektronischen Künste Basel) amongst many other institutions around the world. She is currently an artist in residence with EMPAC (The Curtis R. Priem Experimental Media and Performing Arts Center) until 2022 and is on a medical sabbatical due to receiving brain surgery in Feb. 2019. She will return to performing for the public in 2022-23. She appreciates everyone's patience and compassion during this difficult time."

some words from Maria about this piece:

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Hyper Memory Installation #7- The Rain of Applause: BLM, 2020

As the final piece as part of Erstwhile Records' AMPLIFY online festival, Maria presents a new work utilizing her creative field recording installation series called "The Rain of Applause" (est. 2012). This latest version takes various field recordings of applause from Black Lives Matter marches, vigils and other events and creates a dense new memory of this important movement in history.

Hyper-memory Installations, or HMI for short, refers to Maria's specific composing practice with this project, taking audio memories (or .wav files) and layering them in various audibly dense configurations. The composing act of layering audio snapshots multiple times creates a conceptually jam packed day, hence the use of the word "hyper". By sonically placing multiple tiers of audio documentation, in this case the applause from the Black Lives Matters events, this form of creative field recording practice is aimed to view the sound of applause as a sound source, separating it from the role of applause as a

reaction after performance/presentation. As the perception of the listener shifts some may mistake the recordings of applause as sounds from a rainstorm, others may feel the deeper intensity of the applause due to the content the subjects were reacting to. The piece is 8 minutes and 46 seconds, the length of time George Floyd was suffocating for, and is meant to embody the spirit and intensity of the people who came out in support of the Black Lives Matter movement around NYC that Maria was able to attend. While the events she was able to attend were mainly in North Brooklyn (due to her fragile condition as she continues to heal from brain surgery), she hopes this piece helps to make those that were not able to participate feel as if they are standing in the middle of 50 New York Cities with all the Black Lives Matter events happening at once.

As a victim of police brutality herself after being unjustly jailed for over 24 hours at the age of 20 in Houston, the murder of George Floyd along with the murder of Sandra Bland (who was unjustly arrested in the same area as Maria was) and so many others is especially triggering. It reminds her that the only reason why she is alive today is because she is not Black. If she was Black when she was thrown in jail she probably would have met Sandra's fate. A reality of her privilege that she is reminded of every day. This piece is also meant to applaud AMPLIFY and Jon Abbey for completing an exhaustive 6- month (!!) online festival that helped usher in this new era. Congrats Jon, now to rest, you've earned it. "With love and in solidarity from my healing cocoon,"

Maria Chavez

deeply proud to present and excited to listen to Maria's 'The Rain of Applause'.
(recorded late May-late July, assembled August/September in Brooklyn)

lossless DL link: <https://we.tl/t-fwA384ZHUP>

paypal is <https://www.paypal.com/paypalme/mariadchavez>

Maria would also like to add:

Rest in Peace BIG FLOYD, a King who will forever be a part of Htown music history and to all of the other innocent lives who were taken away from us by the unjust authorities in our nation and around the world, here are just some:

David McAtee, August 3, 1966 - June 1, 2020
Louisville, Kentucky
Shot: June 1, 2020, Louisville Metropolitan Police Officer

George Perry Floyd, October 14, 1973 - May 25, 2020
Powderhorn, Minneapolis, Minnesota
Knee on neck/Asphyxiated: May 25, 2020, Minneapolis Police Officer

Dreasjon "Sean" Reed, 1999 - May 6, 2020
Indianapolis, Indiana
Shot: May 6, 2020, Unidentified Indianapolis Metropolitan Police Officer

Michael Brent Charles Ramos, January 1, 1978 - April 24, 2020
Austin, Texas
Shot: April 24, 2020, Austin Police Detectives

Breonna Taylor, June 5, 1993 - March 13, 2020
Louisville, Kentucky
Shot: March 13, 2020, Louisville Metro Police Officers

Manuel “Mannie” Elijah Ellis, August 28, 1986 - March 3, 2020
Tacoma, Washington
Physical restraint/Hypoxia: March 3, 2020, Tacoma Police Officers

Atatiana Koquice Jefferson, November 28, 1990 - October 12, 2019
Fort Worth, Texas
Shot: October 12, 2019, Fort Worth Police Officer

Emantic “EJ” Fitzgerald Bradford Jr., June 18, 1997 - November 22, 2018
Hoover, Alabama
Shot: November 22, 2018, Unidentified Hoover Police Officers

Charles “Chop” Roundtree Jr., September 5, 2000 - October 17, 2018
San Antonio, Texas
Shot: October 17, 2018, San Antonio Police Officer

Chinedu Okobi, February 13, 1982 - October 3, 2018
Millbrae, California
Tasered/Electrocuted: October 3, 2018, San Mateo County Sheriff Sergeant and Sheriff Deputies

Botham Shem Jean, September 29, 1991 - September 6, 2018
Dallas, Texas
Shot: September 6, 2018, Dallas Police Officer

Antwon Rose Jr., July 12, 2000 - June 19, 2018
East Pittsburgh, Pennsylvania
Shot: June 19, 2018, East Pittsburgh Police Officer

Saheed Vassell, December 22, 1983 - April 4, 2018
Brooklyn, New York City, New York
Shot: April 4, 2018, Four Unnamed New York City Police Officers

Stephon Alonzo Clark, August 10, 1995 - March 18, 2018
Sacramento, California
Shot: March 18, 2018, Sacramento Police Officers

Aaron Bailey, 1972 - June 29, 2017
Indianapolis, Indiana
Shot: June 29, 2017, Indianapolis Metropolitan Police Officers

Charleena Chavon Lyles, April 24, 1987 - June 18, 2017
Seattle, Washington
Shot: June 18, 2017, Seattle Police Officers

Fetus of Charleena Chavon Lyles (14-15 weeks), June 18, 2017
Seattle, Washington
Shot: June 18, 2017, Seattle Police Officers

Jordan Edwards, October 25, 2001 - April 29, 2017
Balch Springs, Texas
Shot: April 29, 2017, Balch Springs Officer

Chad Robertson, 1992 - February 15, 2017
Chicago, Illinois
Shot: February 8, 2017, Chicago Police Officer

Deborah Danner, September 25, 1950 - October 18, 2016
The Bronx, New York City, New York
Shot: October 18, 2016, New York City Police Officers

Alfred Olango, July 29, 1978 - September 27, 2016
El Cajon, California
Shot: September 27, 2016, El Cajon Police Officers

Terence Crutcher, August 16, 1976 - September 16, 2016
Tulsa, Oklahoma
Shot: September 16, 2016, Tulsa Police Officer

Terrence LeDell Sterling, July 31, 1985 - September 11, 2016
Washington, DC
Shot: September 11, 2016, Washington Metropolitan Police Officer

Korryn Gaines, August 24, 1993 - August 1, 2016
Randallstown, Maryland
Shot: August 1, 2016, Baltimore County Police

Joseph Curtis Mann, 1966 - July 11, 2016
Sacramento, California
Shot: July 11, 2016, Sacramento Police Officers

Philando Castile, July 16, 1983 - July 6, 2016
Falcon Heights, Minnesota
Shot: July 6, 2016, St. Anthony Police Officer

Alton Sterling, June 14, 1979 - July 5, 2016
Baton Rouge, Louisiana
Shot: July 5, 2016, Baton Rouge Police Officers

Bettie "Betty Boo" Jones, 1960 - December 26, 2015
Chicago, Illinois
Shot: December 26, 2015, Chicago Police Officer

Quintonio LeGrier, April 29, 1996 - December 26, 2015
Chicago, Illinois
Shot: December 26, 2015, Chicago Police Officer

Corey Lamar Jones, February 3, 1984 - October 18, 2015
Palm Beach Gardens, Florida
Shot: October 18, 2015, Palm Beach Gardens Police Officer

Jamar O'Neal Clark, May 3, 1991 - November 16, 2015
Minneapolis, Minnesota

Shot: November 15, 2015, Minneapolis Police Officers

Jeremy "Bam Bam" McDole, 1987 - September 23, 2015
Wilmington, Delaware

Shot: September 23, 2015, Wilmington Police Officers

India Kager, June 9, 1988 - September 5, 2015

Virginia Beach, Virginia

Shot: September 5, 2015, Virginia Beach Police Officers

Samuel Vincent DuBose, March 12, 1972 - July 19, 2015

Cincinnati, Ohio

Shot: July 19, 2015, University of Cincinnati Police Officer

Sandra Bland, February 7, 1987 - July 13, 2015

Waller County, Texas

Excessive Force/Wrongful Death/Suicide (?): July 10, 2015, Texas State Trooper

Brendon K. Glenn, 1986 - May 5, 2015

Venice, California

Shot: May 5, 2015, Los Angeles Police Officer

Freddie Carlos Gray Jr., August 16, 1989 - April 19, 2015

Baltimore, Maryland

Brute Force/Spinal Injuries: April 12, 2015, Baltimore City Police Officers

Walter Lamar Scott, February 9, 1965 - April 4, 2015

North Charleston, South Carolina

Shot: April 4, 2015, North Charleston Police Officer

Eric Courtney Harris, October 10, 1971 - April 2, 2015

Tulsa, Oklahoma

Shot: April 2, 2015, Tulsa County Reserve Deputy

Phillip Gregory White, 1982 - March 31, 2015

Vineland, New Jersey

K-9 Mauling/Respiratory distress: March 31, 2015, Vineland Police Officers

Mya Shawatza Hall, December 5, 1987 - March 30, 2015

Fort Meade, Maryland

Shot: March 30, 2015, National Security Agency Police Officers

Meagan Hockaday, August 27, 1988 - March 28, 2015

Oxnard, California

Shot: March 28, 2015, Oxnard Police Officer

Tony Terrell Robinson, Jr., October 18, 1995 - March 6, 2015

Madison, Wisconsin

Shot: March 6, 2015, Madison Police Officer

Janisha Fonville, March 3, 1994 - February 18 2015

Charlotte, North Carolina
Shot: February 18, 2015, Charlotte-Mecklenburg Police Officer

Natasha McKenna, January 9, 1978 - February 8, 2015
Fairfax County, Virginia
Tasered/Cardiac Arrest: February 3, 2015, Fairfax County Sheriff Deputies

Jerame C. Reid, June 8, 1978 - December 30, 2014
Bridgeton, New Jersey
Shot: December 30, 2014, Bridgeton Police Officer

Rumain Brisbon, November 24, 1980 - December 2, 2014
Phoenix, Arizona
Shot: December 2, 2014, Phoenix Police Officer

Tamir Rice, June 15, 2002 - November 22, 2014
Cleveland, Ohio
Shot: November 22, 2014, Cleveland Police Officer

Akai Kareem Gurley, November 12, 1986 - November 20, 2014
Brooklyn, New York City, New York
Shot: November 20, 2014, New York City Police Officer

Tanisha N. Anderson, January 22, 1977 - November 13, 2014
Cleveland, Ohio
Physically Restrained/Brute Force: November 13, 2014, Cleveland Police Officers

Dante Parker, August 14, 1977 - August 12, 2014
Victorville, California
Tasered/Excessive Force: August 12, 2014, San Bernardino County Sheriff Deputies

Ezell Ford, October 14, 1988 - August 11, 2014
Florence, Los Angeles, California
Shot: August 11, 2014, Los Angeles Police Officers

Michael Brown Jr., May 20, 1996 - August 9, 2014
Ferguson, Missouri
Shot: August 9, 2014, Ferguson Police Officer

John Crawford III, July 29, 1992 - August 5, 2014
Beavercreek, Ohio
Shot: August 5, 2014, Beavercreek Police Officer

Eric Garner, September 15, 1970 - July 17, 2014
Staten Island, New York
Choke hold/Suffocated: July 17, 2014, New York City Police Officer

Dontre Hamilton, January 20, 1983 - April 30, 2014
Milwaukee, Wisconsin
Shot: April 30, 2014, Milwaukee Police Officer

Victor White III, September 11, 1991 - March 3, 2014
New Iberia, Louisiana
Shot: March 2, 2014, Iberia Parish Sheriff Deputy

Gabriella Monique Nevarez, November 25, 1991 - March 2, 2014
Citrus Heights, California
Shot: March 2, 2014, Citrus Heights Police Officers

Yvette Smith, December 18, 1966 - February 16, 2014
Bastrop County, Texas
Shot: February 16, 2014, Bastrop County Sheriff Deputy

McKenzie J. Cochran, August 25, 1988 - January 29, 2014
Southfield, Michigan
Pepper Sprayed/Compression Asphyxiation: January 28, 2014, Northland Mall Security Guards

Jordan Baker, 1988 - January 16, 2014
Houston, Texas
Shot: January 16, 2014, Off-duty Houston Police Officer

Andy Lopez, June 2, 2000 - October 22, 2013
Santa Rosa, California
Shot: October 22, 2013, Sonoma County Sheriff Deputy

Miriam Iris Carey, August 12, 1979 - October 3, 2013
Washington, DC
Shot 26 times: October 3, 2013, U. S. Secret Service Officer

Barrington "BJ" Williams, 1988 - September 17, 2013
New York City, New York
Neglect/Disdain/Asthma Attack: September 17, 2013, New York City Police Officers

Jonathan Ferrell, October 11, 1989 - September 14, 2013
Charlotte, North Carolina
Shot: September 14, 2013, Charlotte-Mecklenburg Police Officer

Carlos Alcis, 1970 - August 15, 2013
Brooklyn, New York City
Heart Attack/Neglect: August 15, 2013, New York City Police Officers

Larry Eugene Jackson Jr., November 29, 1980 - July 26, 2013
Austin, Texas
Shot: July 26, 2013, Austin Police Detective

Kyam Livingston, July 29, 1975 - July 21, 2013
New York City, New York
Neglect/Ignored pleas for help: July 20-21, 2013, New York City Police Officers

Clinton R. Allen, September 26, 1987 - March 10, 2013
Dallas, Texas
Tasered and Shot: March 10, 2013, Dallas Police Officer

Kimani “KiKi” Gray, October 19, 1996 - March 9, 2013
Brooklyn, New York City, New York
Shot: March 9, 2013, New York Police Officers

Kayla Moore, April 17, 1971 - February 13, 2013
Berkeley, California
Restrained face-down prone: February 12, 2013, Berkeley Police Officers

Jamaal Moore Sr., 1989 - December 15, 2012
Chicago, Illinois
Shot: December 15, 2012, Chicago Police Officer

Johnnie Kamahi Warren, February 26, 1968 - February 13, 2012
Dothan, Alabama
Tasered/Electrocuted: December 10, 2012, Houston County (AL) Sheriff Deputy

Shelly Marie Frey, April 21, 1985 - December 6, 2012
Houston, Texas
Shot: December 6, 2012, Off-duty Harris County Sheriff's Deputy

Darnisha Diana Harris, December 11, 1996 - December 2, 2012
Breaux Bridge, Louisiana
Shot: December 2, 2012, Breaux Bridge Police Office

Timothy Russell, December 9, 1968 - November 29, 2012
Cleveland, Ohio
137 Rounds/Shot 23 times: November 29, 2012, Cleveland Police Officers

Malissa Williams, June 20, 1982 - November 29, 2012
Cleveland, Ohio
137 Rounds/Shot 24 times: November 29, 2012, Cleveland Police Officers

Noel Palanco, November 28, 1989 - October 4, 2012
Queens, New York City, New York
Shot: October 4, 2012, New York City Police Officers

Reynaldo Cuevas, January 6, 1992 - September 7, 2012
Bronx, New York City, New York
Shot: September 7, 2012, New York City Police Officer

Chavis Carter, 1991 - July 28, 2012
Jonesboro, Arkansas
Shot: July 28, 2012, Jonesboro Police Officer

Alesia Thomas, June 1, 1977 - July 22, 2012
Los Angeles, California
Brutal Force/Beaten: July 22, 2012, Los Angeles Police Officers

Shantel Davis, May 26, 1989 - June 14, 2012
New York City, New York

Shot: June 14, 2012, New York City Police Officer

Sharmel T. Edwards, October 10, 1962 - April 21, 2012
Las Vegas, Nevada

Shot: April 21, 2012, Las Vegas Police Officers

Tamon Robinson, December 21, 1985 - April 18, 2012

Brooklyn, New York City, New York

Run over by police car: April 12, 2012, New York City Police Officers

Ervin Lee Jefferson, III, 1994 - March 24, 2012

Atlanta, Georgia

Shot: March 24, 2012, Shepperson Security & Escort Services Security Guards

Kendrec McDade, May 5, 1992 - March 24, 2012

Pasadena, California

Shot: March 24, 2012, Pasadena Police Officers

Rekia Boyd, November 5, 1989 - March 21, 2012

Chicago, Illinois

Shot: March 21, 2012, Off-duty Chicago Police Detective

Shereese Francis, 1982 - March 15, 2012

Queens, New York City, New York

Suffocated to death: March 15, 2012, New York City Police Officers

Jersey K. Green, June 17, 1974 - March 12, 2012

Aurora, Illinois

Tasered/Electrocuted: March 12, 2012, Aurora Police Officers

Wendell James Allen, December 19, 1991 - March 7, 2012

New Orleans, Louisiana

Shot: March 7, 2012, New Orleans Police Officer

Nehemiah Lazar Dillard, July 29, 1982 - March 5, 2012

Gainesville, Florida

Tasered/Electrocuted: March 5, 2012, Alachua County Sheriff Deputies

Dante' Lamar Price, July 18, 1986 - March 1, 2012

Dayton, Ohio

Shot: March 1, 2012, Ranger Security Guards

Raymond Luther Allen Jr., 1978 - February 29, 2012

Galveston, Texas

Tasered/Electrocuted: February 27, 2012, Galveston Police Officers

Manual Levi Loggins Jr., February 22, 1980 - February 7, 2012

San Clemente, Orange County, California

Shot: February 7, 2012, Orange County Sheriff Deputy

Ramarley Graham, April 12, 1993 - February 2, 2012

The Bronx, New York City, New York
Shot: February 2, 2012, New York City Police Officer

Kenneth Chamberlain Sr., April 12, 1943 - November 19, 2011
White Plains, New York
Tasered/Electrocuted/Shot: November 19, 2011, White Plains Police Officers

Alonzo Ashley, June 10, 1982 - July 18, 2011
Denver, Colorado
Tasered/Electrocuted: July 18, 2011, Denver Police Officers

Derek Williams, January 23, 1989 - July 6, 2011
Milwaukee, Wisconsin
Blunt Force/Respiratory distress: July 6, 2011, Milwaukee Police Officers

Raheim Brown, Jr., March 4, 1990 - January 22, 2011
Oakland, California
Shot: January 22, 2011, Oakland Unified School District Police

Reginald Doucet, June 3, 1985 - January 14, 2011
Los Angeles, California
Shot: January 14, 2011, Los Angeles Police Officer

Derrick Jones, September 30, 1973 - November 8, 2010
Oakland, California
Shot: November 8, 2010, Oakland Police Officers

Danroy "DJ" Henry Jr., October 29, 1990 - October 17, 2010
Pleasantville, New York
Shot: October 17, 2020, Pleasantville Police Officer

Aiyana Mo'Nay Stanley-Jones, July 20, 2002 - May 16, 2010
Detroit, Michigan
Shot: May 16, 2010, Detroit Police Officer

Steven Eugene Washington, September 20, 1982 - March 20, 2010
Los Angeles, California
Shot: March 20, 2010, Los Angeles County Police

Aaron Campbell, September 7, 1984 - January 29, 2010
Portland, Oregon
Shot: January 29, 2010, Portland Police Officer

Kiwane Carrington, July 14, 1994 - October 9, 2009
Champaign, Illinois
Shot: October 9, 2019, Champaign Police Officer

Victor Steen, November 11, 1991 - October 3, 2009
Pensacola, Florida
Tasered/Run over: October 3, 2009, Pensacola Police Officer

Shem Walker, March 18, 1960 - July 11, 2009
Brooklyn, New York
Shot: July 11, 2009, New York City Undercover C-94 Police Officer

Oscar Grant III, February 27, 1986 - January 1, 2009
Oakland, California
Shot: January 1, 2009, BART Police Officer

Tarika Wilson, October 30, 1981 - January 4, 2008
Lima, Ohio
Shot January 4, 2008, Lima Police Officer

DeAunta Terrel Farrow, September 7, 1994 - June 22, 2007
West Memphis, Arkansas
Shot: June 22, 2007, West Memphis (AR) Police Officer

Sean Bell, May 23, 1983 - November 25, 2006
Queens, New York City, New York
Shot: November 25, 2006, New York City Police Officers

Kathryn Johnston, June 26, 1914 - November 21, 2006
Atlanta, Georgia
Shot: November 21, 2006, Undercover Atlanta Police Officers

Ronald Curtis Madison, March 1, 1965 - September 4, 2005
Danziger Bridge, New Orleans, Louisiana
Shot: September 4, 2005, New Orleans Police Officers

James B. Brissette Jr., November 6, 1987 - September 4, 2005
Danziger Bridge, New Orleans, Louisiana
Shot: September 4, 2005, New Orleans Police Officers

Henry "Ace" Glover, October 2, 1973 - September 2, 2005
New Orleans, Louisiana
Shot: September 2, 2005, New Orleans Police Officers

Timothy Stansbury, Jr., November 16, 1984 - January 24, 2004
Brooklyn, New York City, New York
Shot: January 24, 2004, New York City Police Officer

Ousmane Zongo, 1960 - May 22, 2003
New York City, New York
Shot: May 22, 2003, New York City Police Officer

Alberta Spruill, 1946 - May 16, 2003
New York City, New York
Stun grenade thrown into her apartment led to a heart attack: May 16, 2003, New York City Police Officer

Kendra Sarie James, December 24, 1981 - May 5, 2003
Portland, Oregon

Shot: May 5, 2003, Portland Police Officer

Orlando Barlow, December 29, 1974 - February 28, 2003
Las Vegas, Nevada

Shot: February 28, 2003, Las Vegas Police Officer

Timothy DeWayne Thomas Jr., July 25, 1981 - April 7, 2001
Cincinnati, Ohio

Shot: April 7, 2001, Cincinnati Police Patrolman

Ronald Beasley, 1964 - June 12, 2000

Dellwood, Missouri

Shot: June 12, 2000, Dellwood Police Officers

Earl Murray, 1964 - June 12, 2000

Dellwood, Missouri

Shot: June 12, 2000, Dellwood Police Officers

Patrick Moses Dorismond, February 28, 1974 - March 16, 2000

New York City, New York

Shot: March 16, 2000, New York City Police Officer

Prince Carmen Jones Jr., March 30, 1975 - September 1, 2000

Fairfax County, Virginia

Shot: September 1, 2000, Prince George's County Police Officer

Malcolm Ferguson, October 31, 1976 - March 1, 2000

The Bronx, New York City, New York

Shot: March 1, 2000, New York City Police Officer

LaTanya Haggerty, 1973 - June 4, 1999

Chicago, Illinois

Shot: June 4, 1999, Chicago Police Officer

Margaret LaVerne Mitchell, 1945 - May 21, 1999

Los Angeles, California

Shot: May 21, 1999, Los Angeles Police Officer

Amadou Diallo, September 2, 1975 - February 4, 1999

The Bronx, New York City, New York

Shot: February 4, 1999, New York City Police Officers

Tyisha Shene Miller, March 9, 1979 - December 28, 1998

Riverside, California

Shot: December 28, 1998, Riverside Police Officers

Dannette Daniels, January 25, 1966 - June 7, 1997

Newark, New Jersey

Shot: June 7, 1997, Newark Police Officer

Frankie Ann Perkins, 1960 - March 22, 1997

Chicago, Illinois

Brutal Force/Strangled: March 22, 1997, Chicago Police Officers

Nicholas Heyward Jr., August 26, 1981 - September 27, 1994

Brooklyn, New York City, New York

Shot: September 27, 1994, New York City Police Officer

Mary Mitchell, 1950 - November 3, 1991

The Bronx, New York City, New York

Shot: November 3, 1991, New York City Police Officer

Yvonne Smallwood, 1959 - December 9, 1987

New York City, New York

Severely beaten/Massive blood clot: December 3, New York City Police Officers

Eleanor Bumpers, August 22, 1918 - October 29, 1984

The Bronx, New York City, New York

Shot: October 29, 1984, New York City Police Officer

Michael Jerome Stewart, May 9, 1958 - September 28, 1983

New York City, New York

Brutal Force: September 15, 1983, New York City Transit Police

Eula Mae Love, August 8, 1939 - January 3, 1979

Los Angeles, California

Shot: January 3, 1979, Los Angeles County Police Officers

Arthur Miller Jr., 1943 - June 14, 1978

Brooklyn, New York City, New York

Chokehold/Strangled: June 14, 1978, New York City Police Officers

Randolph Evans, April 5, 1961 - November 25, 1976

Brooklyn, New York City, New York

Shot in head: November 25, 1976, New York City Police Officer

Barry Gene Evans, August 29, 1958 - February 10, 1976

Los Angeles, California

Shot: February 10, 1976, Los Angeles Police Officers

Rita Lloyd, January 27, 1973

New York City, New York

Shot: January 27, 1973, New York City Police Officer

Henry Dumas, July 20, 1934 - May 23, 1968

Harlem, New York City, New York

Shot: May 23, 1968, New York City Transit Police Officer

September 21: more atmosphere, 'one two three four, can I have a little more?'. [“All Together Now” by The Beatles] <https://www.youtube.com/watch?v=73lj5qJbrms>

9/21/20, 241st piece *ENCORE*: Taku Unami, “All Together Now”

we have one more piece before we close up shop, the great Taku Unami has assembled a piece overlapping every 'quarantine' track, one hour long. over the course of the festival, we had a series of 'blind overdubs' (#35, #85, #118, #142, #157, #163, #219) and this is in the spirit of those.

see if you can recognize your own piece, see if you can recognize other people's pieces, or just enjoy this remarkable coming together of sounds from around the world. thanks so much as always to Taku!!!

very proud to present 'All Together Now', assembled Sept. 21-22 in Tokyo.

lossless DL link: <https://we.tl/t-ABvBbT8xsb>

Taku asks that if you wish to contribute, please support the festival directly, either by buying this track on Bandcamp (name your own price) or PayPal-ing to me at erstrecs@gmail.com. thank you!!

September 22: more atmosphere, this was the first music I posted here back on March 14 and I think it is fitting that it also be the last. [Where Are We Going, Today by Christian Wolff/Antoine Beuger] <https://erstwhilerecords.bandcamp.com/album/where-are-we-going-today>