

RHAPSODY IN STOCKHOLM

(CD by Menstrual Recordings)

This CD recorded at EMS (Elektronmusikstudion – the centre for Swedish electroacoustic music and sound-art) in Stockholm features Tetsuo Furudate – electronics, aided by Lars Akerlund – electronics, Carl Michael Von Hausswolff – reading, Leif Elggren – reading and Dror Feiler – sax... AKA notable Swedish musicians / sound artists. The subject of the text ‘appears’ at first to be sound, though I say appears as much of it in overlaid to the extent of obliteration at times, electronics in the form of harsh noise. Though at about 12 minutes everything stops and the noise restarts at which point Dror Feiler’s sax enters the mix, improv stabbings. Again issues of intention are not helped by any information. And an obvious rejoinder, other than my failing to find any, is non is needed. And I would counter such a rejoinder in that if non of explanation is needed then none of any ‘review’ could be said to be likewise.

The ‘music’ simply ‘is’. Which would be OK for a minimalist. But this work obviously is constructed, texts are chosen, sax is introduced, readings are suspended. Or is any ‘organic’ ontology possible, as in the perceived development with modernism. We have passed this, and regardless of whatever term we might use, but post-modern is the most descriptive, the givenness of po-mo’s freedom means that meaning is not arbitrary, or impossible, but can be dangerously ‘anything you like’. 27:0.00 again a cut, milk bottles and newspaper rustles... ? And the reading begins again, is now discernible but for me incomprehensible... “yet I am aware that I’m mostly held to be a sophist seeking rather to appear subtle and reveal the truth an ambitious fellow diligent rather to support.. a snarer of birds who perused the splendour of may by spreading ahead the darkness of error.. therefore my lord may the heavenly powers scatter before me all those who aren’t justly atheists? May my god be ever gracious in ... may all the rulers of our world be favourably to me ...” But we have ‘rhapsody’, “an effusively enthusiastic or ecstatic expression of feeling: a free instrumental composition in one extended movement, typically one that is emotional in character.” Which is suitably in-line with the post-modern ideas of ‘sensation’ and the Deleuzian ideas of art being ‘affect’. Though Deleuze misses the post-modern point, affect for him must not be “the simple “opinion” of a spectator who determines whether or not to “materialize” the sensation, that is to say, decides whether or not it is art.” This, to me!, seems precisely what we have. And what is this? It’s like a metaphysics which so removes itself from reality that it can spin and spin, but without traction on something other, gets nowhere.

(jliat)

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