

pools of tone; the rolling of the tides; a slurry of crushed coal and water.

Jon Dale

### Morton Feldman/Christian Wolff/Wendy Eisenberg

#### *The Possibility Of A New Work For Electric Guitar*

Other Minds DL

In Morton Feldman's music, the silences between notes are as important as the notes themselves. At times, he seems intent on effacing his own work; the sleeve notes to some recordings of his music instruct the listener to play them at the very threshold of audibility, and his longer works, like his six hour string quartet, operate in a realm where individual musical moments cease to be the point – they exist as an experience, and then as a memory.

The original version of this brief piece was written in 1966, to be performed by Christian Wolff. In the sleeve notes, Feldman explains to John Cage that Wolff brought a guitar and amplifier to his house and he "had him try various things, very strange things and strange registers, and when it didn't sound like an electric guitar, I wrote it down". The result was a single-page score which Wolff performed twice, but then it – and the guitar it was played on – were stolen. In the late 1990s, Wolff wrote a piece based on his memories of the original, and then in 2002 a recording of the 1966 concert was found and transcribed. In 2004, Wolff wrote *Another Possibility*, a companion piece. All three of these works are performed on this digital EP by Wendy Eisenberg, a guitarist and banjo player, and composer in their own right. They all blend together; it feels like a single 17 minute work in three movements, and it could as easily have been improvised as composed. The sonic language is the same.

The pitches waver and ping, and on *Another Possibility*, which is more focused on low notes than the other two, the disjointed post-blues of Loren Connors, Keiji Haino at his most melancholy, and even Jandek are audible, but not as descendants or inspirations, just relatives.

Phil Freeman

### Fire!

#### *Testament*

Rune Grammofon CD/DL/LP

For their eighth album, European free jazz trio Fire! decamped to Steve Albini's Electrical Audio studio in Chicago. Recorded and mixed over three days, *Testament* is a no-frills, back to basics celebration of the group's bonded collective power that, tended by Albini, is nurtured from the group's seed of an idea into a prize specimen.

The opening "Work Song For A Scattered Past" is ushered in by Johan Berthling's surefooted bassline, a veritable walk to the scaffold closely followed by Andreas Werliin's padding drums and Mats Gustafsson's looming baritone sax. As the pace gathers to a near sprint the players begin to open up, ending with a furious finale that gradually reverts back to the track's loping intro. A similar mood persists through "The Dark Inside Of Cabbage" with Gustafsson unleashing an occasional fiery breath before lapsing back to accompany

his fellow musicians' steady tread. At times this feels like stoner jazz, as though the trio have tired of listening to their free music peers, looking instead to early Black Sabbath or Sleep for inspiration.

It is on the end two pieces, "Running Bison. Breathing Entity. Sleeping Reality," and "One Testament. One Aim. One More To Go. Again.", where the trio partly break out of their trance state, with the former making an initial gallop into freer pastures, while the latter erupts with an opening salvo of growls, grunts and elephantine trumpeting from Gustafsson – finally launching into an old school loft improvisation which is fanned into an inferno before being tenderly damped down and left to smoulder.

Edwin Pouncey

### Ben Frost

#### *Scope Neglect*

Mute CD/DL/LP

I can't pretend to fully grasp the math behind the idea of a Lamb shift – a key principle of electromagnetic theory referenced in the title of the opening track of Ben Frost's new album. But I understand its gesture towards the dramatic effect that small differences can sometimes have on entire philosophical and scientific fields, in the sense that anomalous phenomena always open new speculative doorways. You could say the same for the album's title, which speaks to a form of cognitive bias: scope neglect is the inability to fully understand relationships between scopes and values. It's obvious that Frost intends these titles to contextualise his formal and conceptual choices.

The opening track's metal guitar, wielded by guitarist Greg Kubacki from US mathcore band Car Bomb, comes in blazing, but there is something surprisingly cold and unsettling in the way it's been arranged. Scattered across the entire record, it clips in and out, like a sandworm eating away at dead air. It takes especially big bites out of "Tritium Bath" which comes across like a dark rave in a Zen garden. Melodic elements and lightly deconstructed techno are introduced in "Chimera" and "The River Of Light And Radiation", along with spatial elements and layered synths that build to an intergalactic stereo pitch. Warm crackle fills "1993" and "Load Up On Guns, Bring Your Friends", while "Turning The Prism" riffs on sonar recordings of sperm whales. Gentler synths, played by Liam Andrews, inhale and exhale through the final track.

Frost has a long history of collaborations with other artists, and his work with Andrews and Kubacki is crucial here, characterised as an editing process that strips away the central motifs of their contributions, leaving a shadowy architecture of negative spaces.

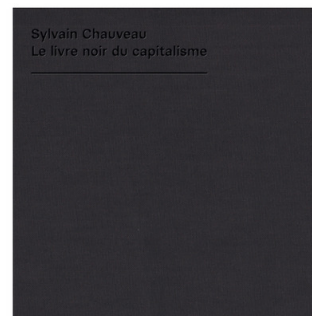
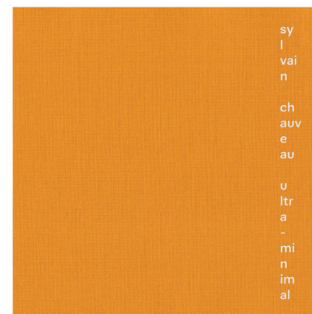
Xenia Benvolski

### Furze

#### *Caw Entrance*

Devoted Art Propaganda CD/DL/LP/MC

Trondheim, Norway's Furze (aka Woe J Reaper) belongs to an interstitial outlier generation of black metal bands. Launched in 1998, Furze was born too late to march under the banner of the second wave (heyday circa



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