

INSTAL 06 BRAVE NEW MUSIC

anika

ARCHES

Running order

Friday 13th
From 7pm

Blood Stereo + Ludo Mich

Ellen Fullman +
Sean Meehan

Nmperign +
Jason Lescalet

Oshiri Penpenz

Saturday 14th
From 4pm

Lee Patterson: Sparklers

Steve Baczkowski +
Ravi Padmanabha

Lee Patterson: table top set

Lethe

Keiji Haino + Tony Conrad

The Bohman Brothers

Jazkamer (metal music
machine line up)

Sunday 15th
From 4pm

Tetsuya Umeda

Sachiko

Arrington de Dionyso

Kuwayama + Kijima

Eye Contact

Maryanne Amacher

INFEST

On Friday and Saturday night we're building an extra stage at the festival, featuring some of the best underground acts from Scotland and the UK. Curated by Giant Tank / Tremors.

Friday 13th from 11pm

Usurper
Jazzfinger
Polly Shang Kuan Band
Wounded Knee
Kylie Minoise
NOMA + Shareholder

Saturday 14th From 11pm

Red Kites
Birds of Delay + Nackt Insecten
Hockytrilla
Ben Reynolds
Opaque

Workshops/ talks

Saturday 14th 12-3pm

Arrington De Dionyso
Unleashing the Voice in Creative Music: From Raw Expression to Refined Technique

Sunday 15th 12-2pm

David Dove: creative music workshop (young people)

Talks and discussions: we're programming a series of talks and discussions for both the Saturday and Sunday afternoon. Check out the website or sign up to our mailing list and we'll let you know more when they're confirmed.

Instal is a festival of underground music.

It's full of musicians who are brave enough to want to honestly say something about themselves, the world around them or simply to investigate or lose themselves in the form of music itself, without worrying about what scene they might fit into, about sounding like someone else, about being correct. We think that this is pretty fearless, bold and admirable; it's that admiration that makes us put together this festival each year.

And don't worry, it's not a festival with anything to do with connoisseurship or elitism; it's got everything to do with self expression. So this year's is a handcrafted programme which we hope feels honest and open to anybody with an inquisitive mind.

We want it to be an atmosphere where the connection between the artist, their work and the audience is direct and democratic.

So come down to The Arches and sample some of the most thrilling, individualistic music you could wish to see, music that's made simply because it has to be made, because it couldn't be made any other way – we really think you might have an experience that makes you feel alive, excited and inspired.

I guess that's all you can ask of any art.

FRIDAY



Blood Stereo + Ludo Mich

Blood Stereo is the collaborative project of the family unit of the UK noise underground, Dylan Nyoukis and Karen Constance. Linchpins in the DIY noise scene, they're also astutely aware of 20th century avant thought, subsuming a non-musician approach to electro-acoustics and sound poetry into their sound. Ludo Mich is a musician, poet and performance artist best known (if at all) for a series of out of control 60's / 70's films that featured a host of Fluxus / Aristophanes inspired nudity and some spontaneous heavy tape manipulation, instant sax blasts, vocal dysfunction and African poetry. Linking past and present generations of DIY intuitive expression, these guys have played together only once before, in what rumour suggests was the best Blood Stereo show to date.

**Ellen Fullman +
Sean Meehan**

Over the past 20 odd years, Ellen has invented and refined her unique Long Stringed Instrument. It's a unique construction involving up to 100 wires strung in tension over great distances; she'll take up a whole 40m arch at Install. Pacing up and down between the incredibly long strings Ellen moves as if waist deep in water, eliciting tones by stroking the strings with rosined hands, creating compression waves (rather than plucking). By doing so she works with ethereal, glassine tones that float and shimmer, ringing with overtones. It seems that Ellen often sees allegories of water in her work: "there is a flatness in this drama, what I imagine it must be like in the middle of an ocean, continually moving yet appearing the same."

For this specially commissioned performance, Ellen has written a piece with Sean Meehan, an NYC based drummer who has gradually pared down his kit to a single snare. From it he conjures held pitches of astonishing purity by placing cymbals on the drumhead and gently sounding their surfaces, or maybe he conjures his tones via some form of alchemy; god knows as it certainly doesn't sound anything like a snare drum. This might sound highly technical I guess, and it is; but more importantly, I think Sean's work is some of the most radical and beautiful music you could experience: brave, spartan, a slow motion ritual of intensity and concentration.

This is a very special, one off performance commissioned for Instal.



ABOVE TOP
Blood Stereo

ABOVE
Ellen Fullman

**Nmperign +
Jason Lescalleet**

Nmperign are the Boston duo of soprano saxophonist Bbob Rainey and trumpeter Greg Kelley. It's difficult to really say what scene exactly Nmperign fit into, and I guess that's partly why they're so interesting; they kind of sit out with most categorizations of improvisation, existing almost entirely on their own but with an interest in reductionism, electro acoustics, free jazz. Previous recordings, and indeed the live sets that I've seen, display a kind of chiseled intensity to their improvising: the duo's techniques are seriously extended, and I'm often not really sure where those techniques might have come from; their music is full of refracted brass and wind tones, dead silent air and the occasional piercing shard of sound.

RIGHT
Nmperign

FAR RIGHT
Oshiri Penpenz

INSTAL06

So it's a surprise to hear their collaboration with Lescalleet, who they've been playing live with for almost seven years now, and who seems to be both wildcard and crucial element to their trio playing, using tape loops to pull the focus and shift the horn players into unfamiliar territory. It's still incredibly concentrated, but alongside a capacity for some tight quiet improvisation and beautiful hypnotic, swirling and aerated drones, (which breathe with the rasping pulse of vibrating metal), Lescalleet also elicits moments of in your face, involved and quite frantic noise, shrouded in a glistening, granular darkness.

This is their first performance together in the UK.



Oshiri Penpenz

Hailing from the Kansai scum rock scene in Japan, which also recently spawned Afrirampo, Oshiri Penpenz (translated as a 'skelped arse', I'm informed) offer up some pretty inventively shoddy No Wave, damaged garage jams and crazed instant vocal shrieks. Although that might sound chaotic, (and indeed their live shows are exactly that), their off kilter approach is just phenomenally on the money. Their sound is a rickety clatter filled with rasping, yelped vocals, scattered drum shots, and percussive, wildly immediate guitar scrapings thrown out in the most physical of ways. The "most violent live rock action in Japan" was how JOJO of Hijokaidan described them, and he sure would know. This is their first performance outside Japan and it should be a blast for sure.



SATURDAY



If you've been listening to Resonance FM lately, then hopefully you'll have picked up on some of Lee's show. For the past 2 months of so, he's been presenting his audio sketchbook, a series of 30 min slots, at the end of which I'm always left with this desire to listen to the world a lot more closely. I'm also, if I'm honest, left with a kind of jealousy as to how Lee can observe the world around him, particularly on a tiny scale and transform those micro recordings into something which is so musically compelling.

On this weeks radio show Lee played a series of recordings in which he'd tried to take the noise pollution around his home and transform it into something less annoying, more musical. He played a recording of school children at play-time back though a plastic coke bottle, repeatedly re-recording and playing it back again in real time in a Lucier inspired, 'I'm sitting in a room' way, until he had transformed a raucous babble into the most hauntingly glassine of drones. It's a form of alchemy, I'm sure.

CONTINUES OVERLEAF

CONTINUED FROM OVERLEAF

So, Lee has an incredible ear for the tiniest of sounds, setting up processes that make the minute real, understandable, and crucially, musical. In a performance that might be the use of tiny mic's to amplify the energy released by the burning of seeds and nuts, the ever-changing drone of sparklers or the dynamic pops and bursts of glass bottles as they cool. His work is always both visually intriguing and sonically charming.



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**Steve Baczkowski +
Ravi Padmanabha**

A review of this duo recently held them up as proof that there was still life in sax /drums collaborations. I wasn't really aware that they were dying, what with Flaherty/Corsano seemingly reinventing the form in a post hardcore fury. But certainly Steve and Ravi's collaborative work easily forms part of that lineage, alongside both recent firebrands like Flaherty/Corsano and also those great multidirectional historical sax/cans duo's; say Frank Lowe/Rashied Ali.

LEFT
Lee Patterson

But who cares about comparisons: you certainly don't need to have heard any of that other work to get something from these guys. This duo is the real thing, operating on their own terms; they're immediate, visceral and they exhilaratingly swing between sparring with and complementing each other. And they burn with a flickering intensity, effortlessly switching between raucous, pealing noise, (full of fluttering overtones, circular breathing, foghorn multi-phonics and some booming, muscular pugilism), and cries of beguiling lyricism, sometimes almost despondent in their emotional intensity as whispered sax phrases float in a timbral cloud of bowed metal and rumbling toms.

I can't wait to see them live; it's their first show together outside the USA and by all accounts live is where it's at for these cats.

Lethe

Lethe is the solo project of Kiyoharu Kuwayama, one of the most startling young musicians in Japan today, his music marked by a profound interest in both musical and physical space. He's well known for finding intensely resonant spaces or charged atmospheres: abandoned warehouses, Shinto temples. For it's in those kind of super resonant spaces that Kuwayama has recorded his best works, the Catastrophe Point series; full of the empty rattle of abandoned industrial space, and the carefully constructed scrape and clang of objects found around each location.

For his solo performance at Instal, Kuwayama is presenting a performance for four specially constructed steel tables, each one heated by a single candle until searingly hot. With those he extracts coarse, ever-shifting metallic drones by rubbing dry ice across the table top, causing both steel and dry ice to shake, causing both steel and dry ice to shake, pop and let out one hell of a caustic metallic whirr full of abstract mystery.

This is his first performance in the UK.



LEFT

Ravi Padmanabha

LEFT BELOW

Lethe

**Keiji Haino +
Tony Conrad**

I said this in my copy for the KYTN festival earlier this year: I think of Tony Conrad as a master of the exceptionally gradual surprise, of creating a trance-like state in which an exaggerated and raging violin seems to reveal its form and intent only after the fact. There's so much going on, seemingly very slowly, that your ear wanders, much as your eye might while looking at the surface of a river, whilst daydreaming. You pick certain things out and are aware of general flow of events, but you have to stand back to see the speed at which things are moving, to realise where you've been for the last half hour. It's an assault on the short term expectations of listeners, and it can open up whole worlds of temporal harmonic detail. He's one of the true pioneers of avant thought.

Haino is (to me at least) one of the most urgent and essential musicians operating today. I guess emotional violence in art was first valued by the modernists, and it's been transmitted through avant thought ever since by carriers as disparate as Vertov, Artaud or even Blind Lemon Jefferson. I think Haino is another of those carriers, an artist who thinks the separation between art and life can be vaulted if the artistic spectacle is sufficiently violent. This is still an incredibly relevant gesture, and I think it's what Haino wants to achieve. So his musical voice is a long breathed one, free of established forms, open-ended and fraught. His work stretches way beyond the rock cannon, to encompass great dynamic range, numbing power and devastating emotional depth. He's is capable of delivering the most delicate floating blues, and devastatingly heavy guitar damage; raw, primal and exhilarating.

Although Tony has visited Haino in Japan, and they played together in private, this is the first time anyone other than Haino's cat will have seen them perform together.



ABOVE TOP
Keiji Haino

ABOVE
Tony Conrad

How to find The Arches

By train

Leave Central Station by the south escalator (by Platform 11) onto Argyle St, the Arches is directly opposite. From Queen St Station turn right along George St, left down Buchanan St and then right along Argyle St. www.thetrainline.com

By bus

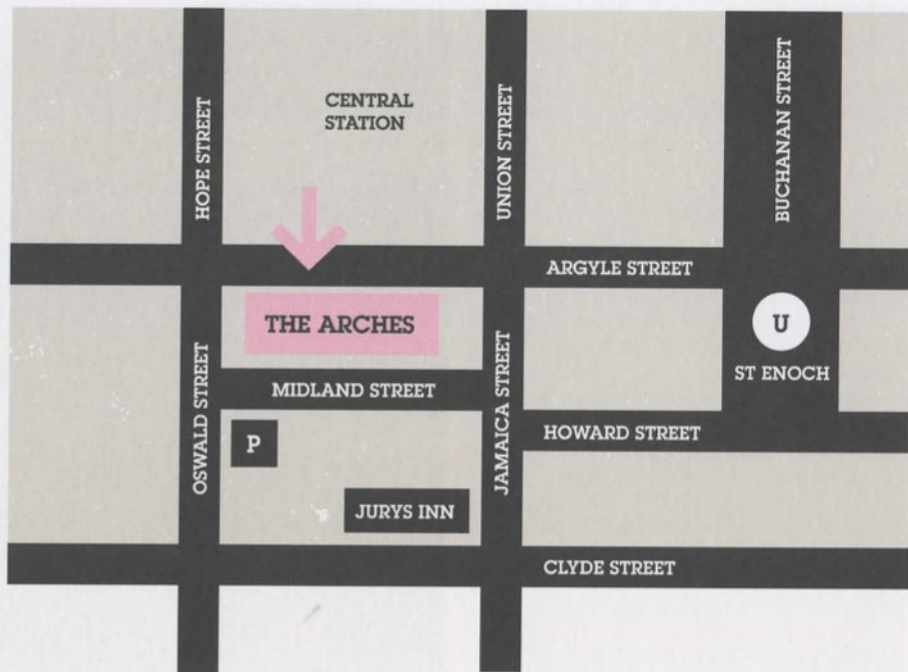
From Buchanan Bus Station walk all the way down Buchanan Street until you reach Argyle Street and turn right. www.citylink.co.uk

By underground

St Enoch's tube is two minutes away (see map)

By car

Exit at Junction 19 off the M8 and follow signs for the city centre to get onto Argyle Street. Turn right down James Watt Street at the traffic lights, left at the bottom onto Clyde Street and then left again at the rail bridge up Oswald Street. There is an NCP car park on the corner of Oswald and Midland Street. On street parking is restricted until after 6pm.



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Coob
www.coob.co.uk

Instal is a festival of underground music. Not mainstream or indie music - underground music. It's not about the Next Big Thing; it's an alternative to big things. Come down to the Arches and see and hear some of the most thrilling, individualistic music in the world - we bet you'll love half of it.

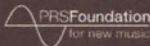
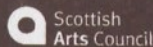
Box office

In person: The Arches,
253 Argyle Street, Glasgow
On the phone: 0870 240 7528
Online: www.thearches.co.uk

3 day pass: £35/£28
2 day pass: £26/£20
Friday Pass: £12/£8
Saturday or Sunday pass: £16/£12

www.arika.org.uk

13-15
OCT
06



volcanictongue.com

