

Music Lovers' Field Companion is a celebration of music that refuses to accept the status quo; a 3-day survey of all manner of disparate musical activity, which at its core shares a basic artistic kinship; one of exploration and discovery.

Over three days, we'd love you to join us to listen to each guttural scream, each sigh of bowed metal, scrape of acoustic turntable or hum of crocodile clip against violin string and hear it as a melodious and exhilarating sound and something you can share in.

A complete downloadable brochure including biographical information on all artists, event schedule including workshop and talks information, photos and sound samples will be available from: www.musicloversfieldcompanion.org www.arika.org.uk and www.thesagegateshead.org



Music Lovers' Field Companion is produced by The Sage Gateshead and Arika



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Events take place at The Sage Gateshead, on the breathtaking site of NewcastleGateshead Quays, with halls that are internationally renowned for their sound quality and acoustics. Performances will take place in all three main halls. In addition to the performances, there will be talks to attend and workshops in which you can participate. You can buy a day pass or a weekend pass, which will get you into all events on that day or throughout the weekend (subject to capacity): the passes will be exchanged for a wristband on arrival. On Friday evening, some of the artists preceding Diamanda Galás are performing in different spaces concurrently: check on-line for a full schedule.

Day Pass £16/£8 concessions
Festival Pass £39/£20 concessions
Tickets 0191 443 4661 or online
at www.thesagegateshead.org

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Friday 11th – Sunday 13th May

Music Lovers' Field Companion Programmé

Here's a quick overview of what you can expect:

Friday 11th opens with **Junko + Jérôme Noetinger**, the leading light of the current French musique concrète scene plus the demure Japanese singer whose screaming vocal style is a nuanced version of all holy hell. At the same time in another space is **Gary Smith's** stereo electric guitar, all minute electric sounds excavated by palms that smother and strangle. Following this we premiere a rare performance of African-American minimalist composer **Julius Eastman's** provocative piece for five pianos 'Evil Nigger', and there is the first UK performance by young Finnish improv guitarist **Topias Tiheäsalo**. Later on is **Peter Evans**, whose unpredictable piccolo trumpet is a testament to speed-of-thought ingenuity. In another of the spaces is the Japanese dream-tag-team of **Kan Mikami's** gruff blues vocals and probing electric strum, meeting the painful dissonance of distortion-infused guitar of **JOJO** from Hijokaidan. The first night builds to an explosive climax as the demonic **Diamanda Galás**, on voice and piano, unleashes her operatic falsetto and diabolical growls on love song 'standards' made famous by the likes of Billie Holiday and Frank Sinatra, in her provocative new suite of music 'You're My Thrill'.

Saturday 12th kicks off with a new trio fronted by **Angharad Davies'** delicate but fiercely passionate violin, matched with **Tisha Mukarji** (playing the inside of a piano) and **Andrea Neumann** (playing a self made piano frame). Then there's **Los Glissandinos**, the duo of **Kai Fagaschinski** (clarinet) + **Klaus Filip** (sine waves), presents beautifully measured, delicate improvisations, which thrum with third ear acoustic interference. Next we celebrate anti-art/pro-noise **Ascension's** recent rebirth, a ferocious clatter of thundering traps and particularly OUT guitar, starkly contrasting with a newly commissioned piece by super-spare radical composer **Radu Malfatti**, performed by the 21-piece string section of **Northern Sinfonia**. Later that day, **John Blum**, whose 'everywhere-at-once' torrential piano hammering is paired with **Jackson Krall** on drums, (free jazz legend Cecil Taylor's drummer of choice). Following them, **Sanjah**, the HEAVY Japanese super group, featuring the re-wired delta blues of **Kan Mikami**, **Toshiaki Ishizuka's** time-folding drumming and **Masayoshi Urabe** on sax, harmonica and chains (chains!). Sparse roiling energy, pulling three ways to the same effect. Our penultimate Saturday performance comes from Japanese underground uber-drummer **Ikuro Takahashi** who presents a unique solo performance for dozens of personal alarms and solo snare drum, creating a teeming insectoid threnody, which promises to be a festival highlight. Closing the night is the mighty **Polwechsel**, featuring **Werner Dafeldecker** (double bass), **Martin Brandlmayr** (percussion), **John Butcher** (saxophones), **Michael Moser** (cello, electronics) and **Burkhard Beins** (percussion), a group which has become exponential in defining new approaches to composition and improvisation, presenting its recent Archives of the North set.

On **Sunday 13th** we open with **Jean-Philippe Gross**, whose cracked electronics you're going to be hearing a lot more about; there's also the glistening prepared harp of **Rhodri Davies** and bamboo flutes of **Terry Day**. Next up will be **Aufgehoben**; double drummer, electric guitar and electronics, a churning maelstrom of metallic density. Following them, Iberian quartet **Octante** are **Ferran Fages**, **Ruth Barberán**, **Alfredo Costa Monteiro** and **Margarida Garcia** who take fierce concentration and electro-acoustic improvisation to new standards of performance. Later **Hisato Higuchi's** Tokyo labourer's blues evokes a ghost-like and ephemeral, sleep deprived trance, while underground NYC loft scene legend **William Parker**, one of the most formidable improvisers in contemporary music, presents a solo bass performance. As the festival draws to a close, extreme vocalist **Junko** is back, this time almost indistinguishable from the keening alto sax of **Masayoshi Urabe**. Finally, closing the festival **Daniel Carter** and **Sabir Mateen** (from NY underground free jazz quartet TEST) with drummer **Andrew Barker** are connected directly to the free jazz source. Daniel's and Sabir's reeds-work constantly burns; while Barker, seated between them, incessantly drives the group on to mellifluous bursts of pure ecstatic freedom.

Get full details from www.musicloversfieldcompanion.org