



Instal.04

BRAVE NEW MUSIC

16-17 October.04

The Arches, Glasgow, Scotland

www.instal.org.uk

Current 93

Six Organs of Admittance

Vajra

Keiji Hanio

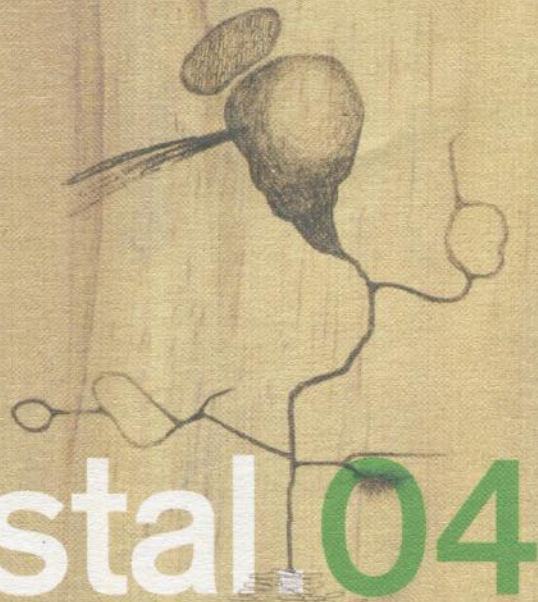
Derek Bailey

EXIAS-J

Charlemagne Palestine

Richard Youngs

+ more



Sarah Warden Flying Innocent Heads, 2004

Instal 04

BRAVE NEW MUSIC

Now in its fourth year, Instal is Scotland's biggest annual experimental music event.

Borne of a desire to open eyes, challenge audiences and expand musical horizons, it's a celebration of intensity, ritual and some of the most intoxicating, vital music the world has to offer.

Reflecting Instal's escalating popularity, programme and profile, the former one-day new music blow-out this year becomes a heady two-day aural onslaught.

Programmed with evangelical zeal, Instal welcomes some of the world's most exciting, forward-thinking and influential artists, most of whom will play in Scotland for the very first time. While previous years have welcomed sonic legends such as the Boredoms, electronic pioneers like Fennesz and classic-contemporary renegades the Paragon Ensemble, this year's line-up is equally defiant: presenting an eclectic array of epochal musicians in a programme that kicks ass, knocks heads together and promises the best two nights of live music in Scotland this year.

www.instal.org.uk



Sat 16 October: (doors 4pm)

Current 93

Six Organs of Admittance

Charlemagne Palestine

Chie Mukai Richard Youngs

William Basinski

Sun 17 October: (doors 4.30pm)

Vajra

[Keiji Hanio,
Kan Mikami, Toshi Ishizuka]

Derek Bailey + Ingar Zach

Steffen Basho-Junghans

Kan Mikami EXIAS-J

Masayoshi Urabe

In the foyer...

Reflecting Instal's challenging artistic agenda, the Arches (in collaboration with SEAM) presents an associated series of radical works on paper. This is drawing in the widest possible sense. Featuring work by artists pioneering this traditional medium: Charlotte Bosanquet, Rob Churm, Christy Cole, Jim Colquhoun, Stephanie Connolly, James Dick, Erica Eyres, Hrafnhildur Halldorsdottir, Heather Leigh Murray and Sarah Warden. 11 Sept - 31 Oct.

...and in the club:

DEATH DISCO with Glimmer Twins (ESKIMO) + Twitch (OPTIMO)
Sat 17 Oct 11pm-3am (Midland St entrance) £10/£8
(half price passes at www.thearches.co.uk)



Sat 16 October:

[UK]

Current 93:

One of the most revered and legendary underground acts of the past three decades, Current 93 is the constantly evolving creation of David Tibet. A key collaborator with Coil, Death In June and Nurse With Wound, Tibet's singular world has evolved into a dizzying confluence of disparate influences: the fantastical and portentous writings of Count Stenbock and the Comte de Lautréamont; outsider artist Louis Wain; and musicians of anomalous purity like Shirley Collins or Arthur Doyle. Tibet's incredibly personal vision of an apocalyptic folk music is a hallucinatory, inventive and deeply affecting union, wherein atonal whispers and spoken word passages are often undercut by screams of vengeful ire; wherein deifying nursery rhymes, folk pastorals and religious chants are fused around epic and intimate themes - often with a devastating, emotional punch that leaves you reeling; the air sucked from your lungs. With a reputation for hauntingly beautiful and magical live shows, Current's performance at Instal [their first ever in the UK outside London] is not to be missed.

Six Organs of Admittance:

[USA]

Pitching Fahey-inspired, eastern-infused folk vibrations, sad elliptical drones and oracle chants into one kaleidoscopic, hallucinatory experience, Ben Chasny's Six Organs... have carved out a singular trough within the 'New Weird America' since their debut in '98. Over the course of 5 albums - each growing in scope and scale - Chasny has honed a style all his own: intermingling forceful raga blues, delicate magnetic, finger-picked melodies, a wistful Zen vocal delivery and a flair for peeling down into dark drifting drones or up through searing buzz guitar riffs.

Whilst clearly elucidating a personal vision, Chasny is a key facet of a burgeoning global consciousness that spans artists as diverse as Ghost's Masaki Batoh, Jack Rose / Pelt, Tower Recordings and Richard Youngs. This is his first UK show.

Chie Mukai:

[Japan]

Taj Mahal Travelers' head guru Takehisa Kosugi first encouraged Mukai to pick up an er-hu (a traditional 2 stringed Chinese violin of somewhat rebellious tonalities) in the late 70's. Now a pioneer of the instrument and its Japanese cousin, the kokyu, Mukai is one of the key players in the Japanese underground. Her signature sound encapsulates elongated, momentous, shifting drones and dream psych-folk improvisations - often offset by tremulous vocals. A quite magical performer, whether playing with her group Che-SHIZU or playing solo, she brings a transformative reputation to Instal: ast performances have regularly adopted the form of dark and immersive invocation or ritual. This is her first-ever UK performance.



Charlemagne Palestine:

[USA]

One of the most influential experimental figures to emerge in the past fifty years, Charlemagne Palestine remains a true enigma - in both composition and performance. Unlike his contemporaries - Terry Riley, John Cale, La Monte Young and Tony Conrad - Palestine has chosen the path less traveled: his bewildering and unique concoction of passionate contrasts heralds some of the key works of 20th Century minimalism. Echoes of his early synthesizer experiments can still be heard in much contemporary industrial and electronic music this day, while his visual aesthetic remains innovative and peerless: witness his early video art benchmarks; his dizzying and physically destructive performances; the creation of his God-Bear mythology; and his extravagant appetite for brandy, plush toys and ritual.

Palestine will perform a version of *Strumming Music* at *Instal* - a trance-inducing exploration of the overtone systems that can be achieved on a Bosendorfer Imperial Piano. True to form, it will be ardently fuelled by his 'favourite fifths': a term that relates to both the musical interval and the measure of cognac, both of which are abundantly devoured over the course of the piece. It's an incredibly affecting yet theoretical work, performed with an escalating physical remorselessness that often ends in bloodied knuckles and ruptured piano strings. One of the defining musical experiments of the 20th century, this promises to be a rare and charged spectacle.

Richard Youngs:

[UK]

One of the most relentlessly experimental musicians in the UK, Glasgow-based Youngs' aesthetic is entirely unique: never really part of any scene, (yet influencing many), steadfastly unafraid and honest. With every new release he displays a genuine interest in experimenting with new techniques and approaches, either solo or alongside collaborators (notably Neil Campbell, Simon Wickham-Smith and Kawabata Makoto). Youngs is gradually and painstakingly crafting an exceptional and varied body of work, forging a creativity and talent that is deserving of greater recognition. With an early grounding in improvised noise experiments and a voice tuned to the English folk tradition, he creates challengingly beautiful songs, often characterised by contrast - simultaneously epic and intimate. Built around devastating melodic phrases, economical lyrics and mysterious, charged atmospheres, Youngs melds acoustic and electric guitar with electronics and spartan percussion. A national treasure, this is his only UK performance of the year.

William Basinski:

[USA]

Basinski is a musician, composer and auteur who has worked in experimental media for over twenty years. His compositional approach utilizes a form of generative music technique that is often reminiscent of Brian Eno's artistic strategy on his "Systems Series" works. Basinski's deceptively sparse interactions - between meticulous, cycling motifs of disintegrating tape loops and shortwave radio static - gradually fuse to create a delicate, complex self-perpetuating music. Basinski, whose prime artistic drive is nothing so much as the passage of time, creates startling works of melancholic clamour and fragile grace.



Sun 17 October:

Vajra:

[Japan]

[Keiji Haino, Kan Mikami, Toshi Ishizuka]

Unarguably one of the most coruscating and urgent rock acts in existence, Vajra are something of a Japanese psychedelic rock supergroup: hewn from the collective consciousness of Fushitsusha's shamanistic troubadour and lord of blistering feedback Keiji Haino; celebrated political folk radical Kan Mikami; and veteran percussionist Toshiaki Ishitsuka.

Peerless all, they build intuitively improvised, sprawling works of great dynamic range, intense power and emotional depth. Vajra are driven by Mikami's rasping, towering vocals and serrated rhythm guitar; counter-pointed and undercut by Haino's vocals and guitar, (from nuanced, shimmering restraint to unannounced, incandescent, free-form bursts); propelled by Ishitsuka's jackhammer, 8 limbed martial percussion.

Legendary for their rare, mind-altering live shows, this is their first every performance outside of Japan, and promises to be one of the key musical highlights of the year.

Masayoshi Urabe:

[Japan]

Staring out from the cover of his latest release on Japan's PSF records, knife clenched between teeth and an unhinged maniacal glint in his eyes, Urabe's zealous intent is clear. Surely his generation's prime sax terrorist, his dual attack offers stark contrast to the work of his revered forebear, the legendary Japanese alto-ist, Karou Abe. While the latter's horn convulsed in circular breathing and iron-lung blasts, Urabe rather favours to torment his instrument: with prolonged high-pitched yelps and drones, interleaved with fissures of torpid silence. On CD it makes for an atmosphere of sharp, sinister focus and frightening heaviness; in the flesh it's an unequivocal, terrifying challenge. Batten down the hatches for a truly unique performer of intensity and power. This is only Urabe's second show in the UK.

Kan Mikami:

[Japan]

Like a Delta shaman invoking visions in a sultry dusk; suffocating in dogged, vulnerable cries; there's a feel of a Blues magus about Mikami. With a voice that can vault from elegantly whispered insinuation to asphyxiated and murderous bark or squall - and a soundscape ravaged by a strenuous, violent and probing electric strum - he's responsible for some of the most intimate, brave and politically charged music this side of Jandek. In addition to his highly anticipated performance with Vajra, Mikami will also play his first ever UK solo show at Instal.

Derek Bailey + Ingar Zach:

[UK]

Ground breaking and revelatory since the late 50's, Bailey is perhaps the world's most influential and respected avant-garde guitarist. Whilst in constant flux, (his is an atonal, arrhythmic and indefinable free-improv approach of staggering scope, scale and originality), his sound is also so startlingly unique as to render him almost instantly recognizable.

Bailey has said that he considers ad-hoc musical activities essential, and thus is constantly eager, capable and disposed to play with anyone, at any time. Indeed, much of his most bracing work has emerged from going toe-to-toe with percussionists: most notably early improv theorizer / peer Tony Oxley, and contemporary Norwegian percussionist (and Sofa records supreme) Ingar Zach. The live recording of the latter duo's first meeting at the Bla club in Oslo heralded one of the key improvised cuts of 2000. Instal presents their first live outing together in the UK, (and Bailey's first performance in Scotland for decades), and promises an unmissable event for those with an interest in contemporary music.

Steffen Basho-Junghans

[Germany]

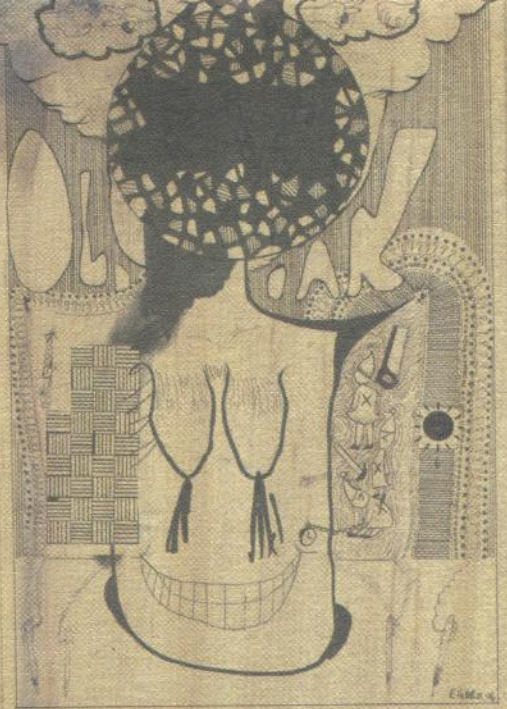
German steel-string guitar virtuoso Steffen Basho-Junghans released numerous works over several years before a bout of RSI-induced pain forced him to re-evaluate his playing technique. It resulted in renewed experimentation, and an implementation of deliberate binds and limitations - such as using only one finger, or only one string. Consequently, Basho-Junghans forged a new and extreme line in sonic innovation, reveling in chance discoveries with his acoustic steel string guitar. The results have been quite spectacular. Over the past 4 years, Junghans has released a slew of albums, ranging from repetitive, mesmerizing, East-meets-West rhythmic workouts (reminiscent of the Takoma label and its holy triumvirate of John Fahey, Leo Kottke and Robbie Basho), to works of stark and rigorous inspection - wherein notes are picked and peeled in isolation, before scattering like mercury around the listener. His performance at Instal is his first in the UK.

EXIAS-J:

[Japan]

The Experimental Improvisers Association of Japan - EXIAS-J - hosts a renegade collective of musicians and dilettantes who define and represent a self-sufficient subculture. Far removed from other contemporary stirrings in Japan, their avowed mission is to 'deconstruct and reconstruct Japanese music'. Plucking the baton from Masayuki Takanyagi - a 70s Japanese underground linchpin and high-emperor of the Japanese Noise tradition - EXIAS-J specialise in a free and improvised havoc; imparting rafts of electronics, feedback and amplified electric guitar distortion. Capable of both searing noise and deep, quiet forays though territory last ploughed by AMM [one of Instal 03's highlights], EXIAS-J are one of the most exiting live acts to be discharged from Japan in years. This is their first European performance.

Rob Churm Untitled 2004



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BOOKING



16-17 October.04

THE ARCHES | GLASGOW | SCOTLAND

www.instal.org.uk

DAY PASS: £15 / £12

FESTIVAL PASS: £22 / £18

Box Office: 0870 240 7528 (national rate applies)
or online @ www.thearches.co.uk



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analogue



JAPAN FOUNDATION

INSTAL IS PART OF SCOTLAND'S EXPERIMENTAL MUSIC PARTNERSHIP, ALONG WITH:
FREE RADICALS [3-6 NOV @ CCA]; KILL YOUR TIMID NOTION [10-12 DEC @ DCA];
SUBCURRENTS [17-19 FEB 2005 CCA]; LE WEEKEND [26-30 MAY 2005 TOLBOOTH]