

Francis Baudevin, *Hello Spiral!***DISCOGRAPHY**

- Steve Reich, *Octet, Music for a Large Ensemble, Violin Phase*, ECM Records, Munich 1980.
Violin Phase (1967) appears on the first record devoted entirely to the music of Steve Reich *Live/Electric Music* produced by David Behrman, who appears also in the notes of the album on Columbia, on an interpretation by Paul Zukofsky. This version, measurably longer than the recording by Shem Guibbory, is one of the first examples of repetitive music. The virtuosity of the execution is unusual; the process is delivered in a very captivating way. This version has not been republished up to now, but in a new adaptation for electric guitar *Electric Guitar Phase* (1967-2001) played by Dominic Frasca (Nonesuch), the phrasing comes closer to that initial version. I heard a version of *Violin Phase*, played at the Salle Patino in Geneva by the violinist Alexander Balanescu, with the pre-recorded tracks. The sound guy didn't anticipate the end of the piece, which led to the big surprise of the interpretation!
- Philip Glass, *Music in Twelve Parts, Parts 1&2*, 1974, Virgin Records: the twelve parts finally appeared in their entirety in 1988, also on Virgin. Three media are thus available: three cassettes, three Cds and six 33rpm records (yellow and red, red and black, yellow and blue, red and white, red and yellow, yellow and black, on the covers by Sol LeWitt). The six first parts were recorded at the same session in May of 1975 with Philip Glass (keyboards), Michael Riesman (keyboards), Richard Landry (flute, soprano sax), Richard Peck (alto and tenor sax) and Joan La Barbara (vocals). The second part was recorded in December of 1987 with Martin Goldray, Jack Kripl and Dora Ohrenstein, who replaced, respectively, Glass, Landry and La

Barbara. The interpretation of these six last parts is less successful, but a new version came out in 1996 on Nonesuch and resolved it with a brilliant production of the twelve parts, consecutively (on the box and the booklet, we find a portrait of Philip Glass from 1983 by Robert Mapplethorpe). This ensemble consisted of Lisa Bieleva (vocals), Jon Gibson (flute, soprano sax), Philip Glass (keyboards), Martin Goldray (keyboards), Richard Peck (flute, soprano sax), Michael Riesman (keyboards), and Andrew Serman (flute, soprano sax), a supplemental performer.

- Philip Glass, *North Star*, 1977, Virgin Records.
- Philip Glass, *Glassworks*, 1982, CBS. One could also appreciate an arrangement of *Closing*, by Henry Mancini for *Breathless*, the American remake of *A Bout de Souffle* by Jim McBride (with Richard Gere and Valérie Kaprisky), orchestrated with a breathtaking accordion sound.
- Johanna M. Beyer, Annea Lockwood, Pauline Oliveros, Laurie Spiegel, Megan Roberts, Ruth Anderson, Laurie Anderson, *New Music for Electronic & Recorded Media (Women in Electronic Music-1977)*, 1997, Composers Recordings, Inc.
- Laurie Anderson, John Giorno, William S. Burroughs, *You're the Guy I want to Share my Money With*, 1981, Giorno Poetry Systems records.
- Laurie Anderson, *Big Science, Songs from the United States, I-IV*, 1982, Warner Bros Records.
- Two Records of Artists' Aural Work & Music, *Airwaves*, 1977, One Ten Records.
- Terry Riley, *In C*, 1968, Columbia, Center of the Creative and Performing Arts in the State University of New York at Buffalo / Terry Riley.
- Terry Riley, *In C*, Shanghai Film Orchestra, 1989, Celestial Harmonies.
- Terry Riley, *In C in Moscow*, Repetition Orchestra, 2001, Long Arm Records.
- Terry Riley, *In C*, The Styrenes, 2002, Enja Records.

- Terry Riley, *Reed Streams / L'Infonie – In C (Mantra)*, 1998, Organ of Corty. (GG)
- Terry Riley, *You're No Good*, 2000, Organ of Corti.
- Henry Flynt & The Insurrections, *I Don't Wanna*, 2004, Locust Music
- Tony Conrad with Faust, *Outside the Dream Syndicate*, 1993, Table of Elements.
- John Fahey & His Orchestra, *Old Fashioned Love*, 1975, Takoma Records: with the piece, *Dry Bones in the Valley (I Saw The Light Come 'Round and 'Round)*.
- Gastr Del Sol, *Upgrade & Afterlife*, 1996, Drag City: the jacket is illustrated with a work by Roman Signer, *Wasser Stiefel*. Also on this record, there is a sample of the music from the Jack Arnold film, *The Incredible Shrinking Man*, in a nutshell a metaphor appropriated for the considerable growth of the music world, with the multiplication of goods, all the more available with the dematerialization of the backing of the cultural industry.
- Lou Reed, *Metal Music Machine*, 1975, RCA. The credit to La Monte Young is drafted as such, in the list of specifications: “Drone cognizance and harmonic possibilities vis a vis La Monte Young’s *Dream Music*”. The groove on the fourth side reaffirms this (lock groove) and one could prolong listening to this side infinitely.
- Rudolf Grey, *Transfixed*, 1988, New Alliance Records.
- John Cale, *The Academy In Peril*, 1972, Warner Bros. Records.
- Spacemen 3, *Dreamweapon*, 1990, on vinyl on Fierce: it’s the second track on the second side *Ecstasy in Slow Motion*, that is engraved from the center towards the edge. Re-released on CD (2003) by Space Age Recordings, under the same title. However, the same piece was re-baptised here, *An Evening of Contemporary Sitar Music* and delivered in a 45 minute version (recorded at Waterman’s Art Center, London, Sept 18, 1988) One particular protagonist of the genre can be found in the

booklet: “Pat Fish: Joint Rolling”.

- Antarctica, *New Music from Antarctica*, volume I, 1982, Antarctica. With works by the Love of Live Orchestra, Jill Jroesen, “Blue” Gene Tyranny, Ned Sublette, Rhys Chatham, David Van Tieghem, Peter Gordon.
- Rhys Chatham, *Factor X*, 1983, Moers Music.
- Rhys Chatham, *Die Donnergötter*, 1987, Dossier Records.
- Rhys Chatham, *An Angel Moves Too Fast to See (Selected Works 1971-1989)*, 2002, Table of Elements.
- Band of Susans, *Wired for Sound*, 1986-1993, 1995, Blast First: a compilation of 20 songs (Songs with words) and 12 instrumental tracks (Songs without words) including a flawless interpretation of *Guitar Trio*.
- Branca, The Static & Theoretical Girls, *Songs '77 – '79*, 1996, Atavistic.
- Glenn Branca, *Lesson no. 1*, 1980, 99 records, produced by Mark Bigham.
- Glenn Branca, *The Asension*, 1981, 99 records, produced by Ed Bahlman, who was also co-producer, in 1983, with Stephan Eicher, released on his latest record, *Les chansons bleues*.
- Glenn Branca, *Symphony nos. 8 & 10 (The Mysteries)*, 1994, Blast First.
- Glenn Branca, John Giorno, *Who You Staring At?*, 1982, Giorno Poetry Systems records: the album by which I discovered this music, with a piece composed for the choreographer Twyla Tharp, played one evening on the TV, on TF1 if I remember correctly. Participating were Glenn Branca, Thurston Moore and Lee Ranaldo, but also David Rosenbloom, Ned Sublette, Jeffrey Glenn and Stephen Wischerth on drums. I always consider this musician as an essential contribution to the music of Branca, because hi infuses it with a very unique *swing*. The other side includes two pieces by John Giorno with the rock accompaniment of David Van Tieghem, Philippe

Hagen and Pat Irwin.

- Various Artists, *No New York*, 1978, Antilles-Contortions, Teenage Jesus and the Jerks, Mars, DNA.
- DNA, *A Taste of DNA*, 1981, American Clavé.
- Solomon Burke, *Rock 'n Soul*, 1964, Atlantic.
- Music Revelation Ensemble, James Blood Ulmer, David Murray, Amin Ali, Ronald Shannon Jackson, *No Wave*, 1980, Moers Music.
- Yoko Ono/John Lennon, *Unfinished Music No. 1, : Two Virgins*, 1968, Tetragrammaton Records.
- John Lennon/Yoko Ono, *Unfinished Music No. 2, : Life with the Lions*, 1969, Zapple Records.
- Yoko Ono, *Plastic Ono Band*, 1970, Apple Records.
- Yoko Ono, Plastic Ono Band, *Fly*, 1971, Apple Records.
- John Zorn, *Locus Solus*, 1993, Rift Records, four trios, the one with Arto Lindsay and Anton Fier was reactivated on the occasion of the birthday concerts. The one with Christian Marclay uses the charismatic singer Peter Blegvad of the group Slapp Happy.
- Locus Solus, *50th Birthday Celebration*, vol. 3, 2004, Tzadik.
- Arto Lindsay/Ambitious Lovers, *Envy*, 1984, Editions EG.
- David Moss, *Dense Band*, 1985, Moers Music.
- Various Artists, *State of the Union*, 1982, Zoar Records.
- Various Artists, *Plow!*, 1985, Organik Produkt: a compilation bringing together Swiss and New York groups: Copulation and ABT 409 (Geneva), Eiger Nord Wand (Bern),

Dressed Up Animals (Zurich), Christian Marclay (New York and Geneva), Sonic Youth/Lydia Lunch, Swans, Hit By A Truck, Wise Blood, and Live Skull (New York).

- Christian Marclay, *Records without a Cover*, 1985, 1999, Locus Solus.
- Stephen Prina, *Push Comes to Love*, 1999, Drag City Inc.
- Rodney Graham, *Rock is Hard*, 2003.
- Art & Language and the Red Crayola, *Corrected Slogans*, 1976.
- The Red Crayola, *Hazel*, 1996, Drag City.
- Owada, *Nothing*, 1997, Piano, produced by David Cunningham and Owada.
- *Acid Brass*, a collection of 10 Acid House Anthems played by the Williams Fairey Brass Band, 1998, Mute Corporation.
- *Destroy All Monsters, 1974-1976*, 1994, Ecstatic Peace! / Father Yod.
- *Poetics, remix of recordings 1977-1983*, 1986, Compound Annex.
- Dark Carnival, *The Last Great Ride*, 1997, Sympathy for the Record Industry.
- The Perfect Me, *The Very Best of...*, 2002, The End Is Here.
- Monster Island, *From the Michigan Floor*, Ecstatic Peace! / Father Yod / The End Is Here.
- Sonic Youth, *Goodbye 20th Century*, 1999, SYR.

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