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## MATT SHOEMAKER - TROPICAL AMNESIA TWO & THREE (2CD by Ferns Recordings)

In 2017, Matt Shoemaker passed away and yet somehow there is still new music from him to be released, which is a good thing. Ferns already released the first instalment of Tropical Amnesia (not reviewed in these pages), and maybe they had the second and third part from Shoemaker, but not yet the resources to release it earlier. These two discs contain sounds recorded in the Amazon area in Brazil in November 2007 and in December of that year and January 2008 this has been used to create the two-hour works that span these discs. I couldn't tell if these works were made out of single events, or perhaps also with the help of loops; I assume there has been sort of layering of sound events in both these pieces. It works in two different ways here. 'Tropical Amnesia Two' is a rather straight forward work, once the ball gets rolling; from there on it stays in a fairly loud and oppressing volume but throughout it changes and moves through what I think is probably the whole range of animal life; insects, frogs, birds. In 'Tropical Amnesia Three' there is a less straight forward approach and while the piece moves through the same animal sounds, there is a different build-up, within one point birds leaping out of the choir of cicadas and ending with something that is close by the microphone making a popping sound, as if Shoemaker was close to the pond in a rowing boat. Towards the end of it all, there is a sign of human life and perhaps also the best example of this being construction of organized sound, rather than straightforward documentation of an event. This, I thought, was very delicate work, even in all it's considerable presence, volume-wise that is. It reminded me of the movie 'Monos' about the life of guerrilla's in the Colombian rain forest and which I thought was one of the best movies I saw this year. (FdW)

— Address: <https://fernsrecordings.bandcamp.com/>

## ATOMINE ELEKTRINE - THE ANTIKYTHERA MECHANISM (CD by Winter-light)

Winter-light as in a light form of winter, is perhaps what describes a current state of winter in The Netherlands. Nothing freezes for a long time. It is a great name for a label dealing with some dark ambient music; the soundtrack for dark days. Atomine Elektrine is the musical project of Peter Anderson, who is also known as Raison D'Etire. To be honest, I heard from both of these projects some music, but not a lot. I am no completist there. What I heard I liked, even despite the somewhat gothic overtones. This new work is also available on a double LP, which I understand to be different from the CD version; a slightly different mix and an extra piece. I only have the CD here to review. As said I am not an expert on either pseudonym so I can't say much about the differences between them, nor the development of the music over the years. What I do know, is that the music here is quite something different, beyond the realm of what one would call 'dark ambient'. I do believe that the passing of time is a firm element in this music and it shows via ultra slow rhythmic/sequenced synthesizers, especially in 'Epicyclic Gearing'. It could be the synthesizer part of a Chain Reaction record and slowed down to 20 bpm. Around that there are swirls of water-imitations and deep sighing sounds; all, so I assume, courtesy of synthesizers (analogue or digital or both; I don't know). It is dark and atmospheric music, yes, that surely is the case, but somehow, somewhere I am thinking Atomine Elektrine takes the template of minimal dance music completely apart, strips it down to the bare necessities and starts creating his mood music from that synth line, that slowed down sequence, now spiced up with weird electronics doing an imitation field recordings and have throughout quite the psychedelic atmosphere. Everything moves, but not necessarily in a specific direction and that is quite good. It is music that is, despite all the moving, best enjoyed in a state of total relaxation. I guess. One to be consumed with something to drink or smoke and some incense (should one choose so) and let the music move you like a slow, ancient space train through infinite black space. The perfect soundtrack to space out in the dark days before light breaks. (FdW)

— Address: <https://winter-light.nl/>

## IRENA TOMAZIN – LUMP IN THE THROAT (CD by Sploh)

Irena Tomazin is a multi-disciplinary artist (dancer, choreographer, performer, vocalist, singer, improviser), based in Ljubljana, Slovenia. Of her musical activity her solo project IT for voice and Dictaphones is one of the most remarkable and starting points for further investigation into the sound of the voice. Collaborations with improvisers like Tomaž Grom, Lee Patterson, Xavier Charles, Tim Blechmann, Michael Zerang, Ilija Belorukov, and many others followed. For Tomazin these explorations always have a very physical aspect, and connections with movement and dance, etc. Her solo recording 'Lump in the Throat' is no exception to this. Here her radical approach results in harsh, extravert and not always pleasant sounds and noises. Non-verbal penetrating exclamations, that are closely related to the physical world. With her radical and confronting research, she moves towards the physicality of the human body, instead of using the voice for creating some ethereal world. Not an easy listening experience, but this clear-shaped statement wouldn't let you unmoved. Of the same abstract and confined concept is the beautiful artwork: a booklet of black ink paintings by Amtej Stupica, in a design by Ajdin Bašić and with Japanese binding by Petra Gosenca. (DM)

— Address: <https://www.sploh.si/>

#### KAMILYA JUBRAN & WERNER HASLER – WA (CD by Everest Records)

Kamilya Jubran is a Palestinian vocalist and oud player grew up in a musical family and was from early on initiated in classical Arabic music. Since 2002 she works in Europe with Paris as her base. Werner Hasler is a composer, 'melody maker and sound seeker' from Switzerland. They are musical partners already for some time, and 'Wa' is their third duo-effort. The first and second release appeared in 2005 and 2010. They take long pauses. More recent Jubran released to other duo works with French double bass player Sarah Murcia. Hasler is most known for his 'Out'-project: "an attempt to make the acoustic dimensions of a space audible" using acoustic and electronics combined with environmental sounds. In his work with Jubran, he plays trumpet and electronics, whereas Jubran sings and plays the oud. As is the case on this new effort. Jubran sings with a clear and strong voice, bending her voice as ways we know from music from the Near East. The music is based on music from this area, embedded in abstract sound textures of electronics and trumpet. I'm not aware of many experiments like this one, where musical traditions of the Near East are connected with modern procedures from the west. That makes this a very interesting release also because their exchange of ideas goes far beyond the superficial level of many of these crossovers. They try to do something new resulting in atmospheric music full of charming and fascinating moments. (DM)

— Address: <http://everestrecords.ch/>

#### OUXPO / DETERRITORIALIZATION (CD by Friforma/Inexhaustible)

Ouxpo is a Berlin-based quintet with an international line up. The leader is Greek guitarist Anastasios Savvopoulos (guitar) and his companions are American trumpeter Brad Henkel, Philipp Gropper (tenor saxophone) and Felix Henkelhausen (double bass) both from Germany plus Slovenian drummer Dré A. Hočevar. Savvopoulos works from Berlin already for several years. Earlier Savvopoulos had a trio here of drummer Dimitris Christides and Peter Ehrwald (sax). It started in 2012 and released two albums. Ouxpo is a very new combination that made its first live appearance at Klub Gromka in Ljubljana on 19 September 2018. It is this concert that we hear on this release, presented without any editing. We enjoy one long extended improvisation divided into two parts of about 30 minutes each. Free-floating group improvisation with a sense for melody that has all five players taking equally part in their interactions. During this hour moments pass by where everything interlocks and the music lifts you, in contrast with parts where the improvisation meanders a bit unnoticed forward. But that is not a problem and all in the game when musicians decide to play the game of free improvisation without making any decisions in advance. So we witness an adventurous journey into the unknown. (DM)

— Address: <http://inexhaustible-editions.com/>

#### AXEL DÖRNER & TOMAZ GROM (CD by Zavod Sploh)

Tomaz Grom is a Slovenian double-bassist and an important exponent of the lively scene in Ljubljana. He works a lot with local musicians but also with many musicians of the international scene (Michel Doneda, Nate Wooley, Marc Ribot, Doug Hammond, a.o.) and very recently with ex-Fushitsusha drummer Seijiro Murayama. This time however he is in collaboration with German trumpeter extraordinaire Axel Dörner, known from many collaborations with many musicians from all over the continent (Sven-Åke Johansson, Frank Gratkowski, etc.), as well as Brittany and the US (Chicago). Both are experienced improvisers who enriched their vocabulary etc. through many musical meetings. They met in May this year and did recordings and concerts in Italy and Slovenia. Besides double bass, Grom also plays prepared speaker and freeze (?). They make some forceful and pronounced statements, bolded in six improvisations. By using varied extended techniques they create a wide spectrum of sounds, rich and deep textures that unfold during an intensive exchange of ideas. All this makes sense because they function within a very communicative and inspired interplay resulting in a very musical story. Very lively and vibrant music! (DM)

— Address: <https://www.sploh.si/>

#### COIL - STOLEN & CONTAMINATED SONGS (CD/LP by Cold Spring)

#### SPK - ZAMIA LEHMANNI (CD/LP by Cold Spring)

Even though there must be hordes of nostalgic retro-lovers that will gladly wolf down this early 90s Wax Trax sample stuff, I've always felt that "Love's Secret Domain" was the 'one' Coil album that had not aged well. Granted, the album features some classic Coil tracks and decent contributions by e.g. Marc Almond, Rose McDowall and Annie Anxiety, but I'd say these tracks rather 'managed to remain Coil' despite the whole erratic sample craze of the time. Odds are that after reading those lines (or the following) there's a shedload of people who'd happily toss