

The Compiler

Various artists: reviewed, rated, reviled

The Los Angeles concert series *Sound* is curated by Cindy Bernard and SASSAS (The Society For The Activation Of Social Space Through Art And Sound), and has now spawned two albums: **SoundCD No 1** and **SoundCD No 2** (SoundNet CDs). The first is a double, with 21 tracks of experimental derring-do recorded at Sacred Grounds (a coffee house, what else) and the Schindler House in West Hollywood. Two things strike the listener: one, that women are well represented, from Miya Masaoka's Orchestra, and Julie Fowells's ferocious violin solo within said Orchestra, via the burnished bassoon of Sara Schoenbeck (her fine solo puts her right up there with Mick Beck in the tiny club of bassoon pioneers), to the distorted hellhound vocals of Bonnie Barnett and Carla Bozulich. The second is that these people have a thing about

Just Intonation: the bracing intervals of Rod Poole's Just Intoned acoustic guitar are heard solo, and then expanded to a bowed, Just Intoned guitar trio, while Pauline Oliveros's accordion also does justice to Just tuning, just solo and then jousting with Philip Gelb on shakuhachi. Meanwhile Joseph Hammer, Marina Rosenfeld and Tom Recchion provide other high points on manipulated tape and record decks.

SoundCD No 1 (1998-2001) is a treasure chest of colourful oddments, and works well as documenting a live series. *SoundCD No 2* is more of a heavyweight compositions album, half of it being devoted to John Cage and James Tenney. Everything is still live, recorded 1999 to 2003. Cage's prepared piano pieces (parts of the *Sonatas And Interludes*) are beautifully performed by Tenney, who also opens the door on an atmospheric version of Cage's silent 4'33". Then Tenney's own *Ergodos II For John Cage* is played by percussionist William Winant. Nicely complementing Cage's soundworld is "Venus", Nels Cline and Greg Bendian's re-imagining of John Coltrane's late recording *Interstellar Space*. The Polar Goldie Cats quartet offer a diversion into deadpan instrumental guitar rock, and Kraig Grady's *Gending Aptos* concludes the proceedings with an Indonesian-style blissout barbecue for bassoon and gamelan. (CB)