

The background is a watercolor wash. The left side is a pale, bright yellow. The right side is a darker, more textured wash of yellow and green, with some darker green and blue-green tones. The edges are soft and blended.

**AS
ALIKE
AS
TREES**



As Alike as Trees—continuities and variation—A celebration of fourteen years of an improvisation workshop

My own musical history is inseparable from my association with the experimental improvisation ensemble AMM. This journey began in 1965 and continues now. It is documented variously, although not widely or definitively, and must be left to others to explain and comment upon its effect and worth. However, this involvement validates any right or authority I have to discuss and promulgate a new way of looking at music. Incontrovertibly—and maybe with a degree of discomfort—AMM began to work towards an alternative aesthetic for music-making. This experience naturally informed and coloured my approach at the weekly improvisation workshop which began in 1999 and continues to this day.

This ‘workshop’ has been a magnet and often a starting place for musicians of many dispositions: from all walks of life, disparate musical backgrounds, different predilections and many nationalities (over twenty at the last count). Many workshop participants have, of course, gone on to other places and pursued other musical lives. Yet even if varied in degree, there is a residual bond of mutual activity and common practice which connects many of us, bound up in an emerging musical philosophy. It is quickened through a practice which was deceptively simply formulated by Cornelius Cardew and which informed my own musical life. It is essentially what happens at the workshop—we are searching for sounds.¹

But why should *searching for sounds* be

imperative for a musician? Are not the sounds already there? Cage surely taught us something. Cardew rewards the thoughtful reader. More than simply collecting and categorising and storing up sounds for future use as a range of extended techniques and *effects*, Cardew also encouraged a search for the meanings that become attached to sounds.² Because our responses to sounds are initially at a fundamental physical level, often requiring a reaction. This could be a biological imperative. This spreads, within human experience, to sounds indicating (possible) alarm and general information and thence towards a cultural formulation. A child’s cry can elicit a life preserving response from a parent. It is suggested that as this, and other human responses, become socially recognised they elide into the cultural expressions often called art. Making music could be one means of pouring life back into the abstract to remind us of the responsibilities and possibilities of humanity.³

For the sceptics who doubt the essential efficacy of *searching for sounds* I refer them to the perhaps less controversial manifesto of a painter searching for colour. Are not the colours already there? Do we really think, for example, the sky is blue? There is no colour (in the sense we commonly appreciate it) in nature. We commonly abstract the idea of sky-blueness. But we expect (and anticipate) an artist, in giving life to a visual impression, will offer complexity and a nuanced rendition of sky-ness. In doing so, they will inevitably use more than one simple pigment. So it is with sounds. And, once used for a particular occasion, the effectiveness of a sound is inevitably diminished. We grow familiar and (possibly) complacent. For although we

1 This phrase first appeared in an essay: *Towards an Ethic of Improvisation* originally published in *Treatise Handbook*, in 1971: Edition Peters (Hindrichsen Edition Ltd) and currently available in *Cornelius Cardew: A Reader* (Copula, 2006). Unpacking this

simple formulation led to the writing of my book *The First Concert—an Adaptive Appraisal of a Meta-Music* (Copula, 2011).

2 *ibid*

may hear, we may have stopped listening! Thence, our creative and perhaps life-preserving and life-enhancing capacities are diminished. *Searching for sounds* becomes a method for advancing and maintaining our ears and minds to the potential (the future) of music and perhaps life itself. Searching gives us a discipline (as well as the opportunity) for finding.

Many years ago, a reviewer of AMM recordings remarked: “they [AMM albums] are as alike and unlike as trees”. Continuities and variation. This, in general, is a positive (if demanding) objective for all art and a worthy (if illusive) egalitarian social and cultural imperative. And, in its small way, this is the aspiration of the London weekly improvisation workshop.⁴ In the early days, my infrequent homilies during workshop sessions only hinted at the possibilities inherent in our emerging association. I judged, perhaps with undue caution, theorising would not be welcomed. Some people, I noted, are extremely protective of what they judge to be their creative prerogative. They dislike being told what it is they are doing—or should be doing! Autonomy, for some, may be sacred. And, although a possible avenue for unique creativity, it is also potentially self-deluding, divisive, atomising—a cultural cul-de-sac. However, our collective searching for sounds sessions—an exemplary (if demanding) condition—is one of constant examination of the sound sources we use. This, and our developing relationship with fellow musicians (the *we* in Cardew’s formulation)—means we look for new social and musical responses in ourselves.

These are two principal features of the workshop’s ethos. From this practice and its developing narrative arises a commensurate

range of cultural ideas. In short, potentially it takes us away from *music* as taught in conservatories with its unspoken encouragement of perfection and control, and offers an alternative to the amorality of the market with its hidden agendas. Those who have given their time and attention to this activity, over a significant period, know our work is not merely recreational. It is also much more than a metaphor for some kind of utopian ideal. In recent times, I have become more courageous and begun to promulgate this practice and philosophy more vigorously. My hope is that others will move the debate into a wider and perhaps more articulate discourse than my own history allows. This confidence arises because I think we may be reaching a critical mass—a tipping point. Many of us—including, of course, thoughtful people outside of our own close-knit community—are noting a cogent link between *how we do things* and *the meaning* attributable to any activity. This is, perhaps, where the value in our music resides.

Eddie Prévost
September 2013

Prévost, percussionist co-founder of AMM, has written three books about improvised music and some of its implications for cultural and social life. *No Sound is Innocent* (Copula, 1995), *Minute Particulars* (Copula, 2004), *The First Concert* (Copula, 2011). He has also edited a collection of Cardew’s published writings (including radio broadcasts) *Cornelius Cardew: A Reader*. (Copula, 2006) And, is the publisher of John Tilbury’s biography: *Cornelius Cardew a life unfinished* (Copula, 2008).

⁴ Seymour Wright, in his brief introduction to the public workshop event of our festival, speaks to the uncertainties and possible confusion in non-participatory views of what happens.

An introduction to the workshop of Sunday October 13

After fourteen years I still find the workshop difficult to articulate in words to other people—you. I can neither describe, nor explain it. Partly this is because of its serial difference—every week is a meeting of different people, with different lives, ideas and imaginations, and in this circumstance exists the potential for something always new. I never know who will come, or sometimes who the other people are. We all differ, but choose to share a space, time and circumstances.

The etymology of ‘differ’ is a mixture of from / away and bring / carry. And increasingly, I think, it is the sharing and friction of the respective creativities and sensitivities that we bring, that is important in allowing things to happen and giving us—each—new (and different) experience to take away. Making decisions about, and taking responsibility for, what

to do on any week, in the circumstances that unfold, is important. It is the challenge of this richly varied circumstance that makes the workshop a unique, attractive, but still mysterious and awkward thing—to me. It is much more than making sounds together—it is about being oneself, together, with other people.

Any attempts to make this circumstance public, for audience observation, are difficult—in part because of the shared responsibility inherent in a workshop where everyone participates. But again, increasingly, I think difference is important here too. Inviting an audience—you—to be part of the creative circumstance adds a new layer of difference to this circumstance. You bring a certain, additional uncertainty.

The seven of us involved this afternoon are different, but know each other. We will work together with the difference, in public, of you—who we don’t. The circumstances will differ from those we have known before and we will all bring, and carry away, new experience.

Seymour Wright
September 2013



³ A familiarity with the nature of epigenetic rules and gene-culture coevolution could possibly aid our understanding of this process.

BIOGRAPHIES

DANIEL KORDIK

Daniel Kordik is a musician and performer, born in Slovakia and currently based in London.

Weaving a thread around electronic and improvised music, Kordik works mainly as an improviser, music collaborator, field recordist and as a regular member of the duos Jamka and Urbsounds Collective. More recently he has been playing in duos with trombonist, Ed Lucas and clarinetist, Noel Taylor.

www.urbsounds.sk/kordik

DAVID O'CONNOR

David O'Connor plays saxophones and the flute, and has every intention of continuing to do so.

ED LUCAS

Edward Lucas (trombone) predominantly plays improvised music in small groupings, notably (among others) in a duo with synth / electronics player Daniel Kordik.

kordiklucas.wordpress.com

EDDIE PRÉVOST

Eddie Prévoist is a founder member of AMM which began in 1965. He appears on all the twenty or so AMM recordings. But apart from being AMM's percussionist, Prévoist also has a musical persona as a drummer, which has recently been focused in a series of four CDs entitled *Meetings with Remarkable Saxophonists* that feature Evan Parker, John Butcher, Jason Yarde and Bertrand Denzler. He has published three books about improvisation as well as editing the published writings of Cornelius Cardew.

www.matchlessrecordings.com

HUBBUB

Frédéric Blondy—piano
Bertrand Denzler—tenor saxophone
Jean-Luc Guionnet—alto saxophone
Jean-Sébastien Mariage—electric guitar
Edward Perraud—drums and percussion

Hubbub is a Paris-based improvisation quintet founded in 1999. Since then, the group has played dozens of concerts in France, England, Belgium, Switzerland, Canada, USA, Portugal, Serbia and Austria, performing at festivals like Densités, Fruits de Mhère, Freedom of the City, FIMAV, Jazz em Agosto, Météo, Ring Ring, Ulrichsberger Kaleidophon and La Triennale a.m.o.

Selected recordings:

Whobub (Matchless Recordings, 2011 2CD)

Densités-Phalènes (CE dans l'O, 2007 DVD-R)

Hoib (Matchless Recordings, 2004)

Hoop Whoop (Matchless Recordings, 2003)

Ub/Abu (For4Ears Records, 2001)

ubbu.free.fr



HUTCH DEMOUILPIED

Hutch Demouilpied is a musician, composer and sound designer. As a trumpet player she has recently released an album on Entropy Records in Paris. She is co-promoter for The Horse Music Club in London, SE1, which features experimental music and sound.

www.hutchdemouilpied.com
flavors.me/horseimprovclub

IRIS EDERER

Austrian-born musician Iris Ederer is a singer who is at home with many styles of music, from jazz to contemporary composition to improvised music. She has always been fascinated by the shapes and sounds available either inside or outside songs. As a member of the Vociferous Choir, which is based in Graz, Austria, she worked with Veryan Weston on his choir project *Tessellations II* for nine singers. As a choir leader herself, she curated a festival called *Choir Fire* in Austria for a number of years. Her current projects include *Make* with Veryan Weston, and a song-based project, *Tsk!*, with baritone saxophonist David O'Connor.

Selected recordings:
Different Tessellations (Emanem, 2010)

soundcloud.com/iris-ederer
veryanweston.weebly.com/make.html
soundcloud.com/tsk-6



JAMES O'SULLIVAN

James is a London-based electric guitar player, who has been playing solo or in groups in London since the late 1990s. His first meaningful playing encounters began when he met David Hurn in 1998 and began work on his song-based material, a collaboration that continues today. Since the late 90s, he has become more and more involved in the UK experimental improvisation scene, performing and recording in London, Dublin, Greece, America and Madrid. His debut solo album *feed back couple*, was released on the Forwind label in 2011, and his currently active projects include *Found Drowned* (with Pete Marsh and Paul May), *Syneuma* (with Jerry Wiggins and Thanos Chrysakis) and a currently unnamed quartet with Artur Vidal, Tim Yates and Tom Mudd.

Selected recordings:
feed back couple (Forwind, 2010)
Found Drowned, *Found Drowned* (2012)
Syneuma, *Syneuma* (Aural Terrains, 2012)
Magnetic River (Aural Terrains, 2012)
Skip All, *Four Seasons Television* (Skip All Recordings, 2013)

www.jamesosullivan.co.uk



JENNIFER ALLUM

Jennifer is a violinist. While studying music as a postgraduate in 2005 at Goldsmiths College, University of London, she began to attend Eddie Prevost's weekly improvisation workshop. She has remained a regular participant since then. Jennifer can be heard on three recordings; *Bell Tower Recordings*, *Workshop Concert* and *Penumbrae*, all on Matchless Recordings. She continues to perform experimental composed music too.

Selected recordings:
Bell Tower Recordings (Matchless Recordings, 2013)
Workshop Concert (Matchless Recordings, 2013)
Penumbrae (Matchless Recordings, 2011)

www.jenniferallum.info



JOHN GARCIA

John García Rueda is a composer and performer of the Colombian tiple. He focuses on a cross-genre approach to sound and ethnomusicological research. He has composed music and designed sound for documentaries, video, dance and multimedia installations.



JOHN TILBURY

John Tilbury has been part of AMM since the late 1970s. But he, of course, has a parallel musical life as an interpreter and champion of the music of (in particular) Cornelius Cardew, Morton Feldman, John Cage, Christian Wolff, Howard Skempton, Michael Parsons and Dave Smith. There are Tilbury recordings available for all these composers as well as John's contribution to the meta-musical recorded output of AMM. He is also the acclaimed author of a biography of Cornelius Cardew. *Cornelius Cardew – a Life Unfinished* (2008).

John's solo recordings include Cage's *Sonatas and Interludes for Prepared Piano* from the seventies, and more recently the music of Cornelius Cardew, Terry Jennings, Howard Skempton, Christian Wolff, further music by John Cage and the complete solo piano works of Morton Feldman. His recordings with the Smith Quartet of the complete works for piano and strings are being released on three DVDs, the first two of which are now available on Matchless Recordings.

www.matchlessrecordings.com



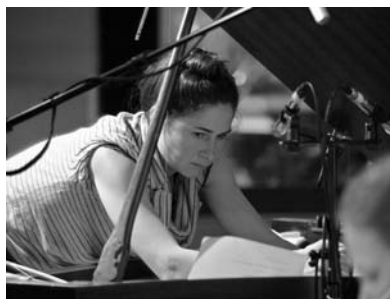
MARJOLAINE CHARBIN

Marjolaine Charbin is a French pianist based in London. As well as working with the keyboard, she intervenes inside the piano with objects and devices, sometimes acoustically, sometimes using amplification. Recent additions to her repertoire include using surgical tools and sex toys. She is both a solo and collaborative performer, working with musicians and dancers across Europe such as Frans van Isacker, Julyen Hamilton, Theodossia Stathi, Olivier Toulemonde, Grundik Kasyansky, Dimitra Lazaridou-Chatzigoga, Guillaume Viltard, Jennifer Allum and Eddie Prévost.

Born and brought up in France, Marjolaine lived in Brussels for many years, studying sound engineering and then jazz piano at the Royal Conservatoire. Towards the end of her studies she developed a strong commitment to improvised music and has since attended workshops with Joelle Leandre, Evan Parker and in the Banff Center with Dave Douglas. She has played with musicians including Paul Dunmall, Maggie Nichols, Peter Evans, Rhodri Davies, Dominic Lash, Ann Eisermans, Lawrence Casserley, Jean-Michel Van Schouburg, Carlos Zingaro, Audrey Lauro, Neil Davidson, David Toop and Ute Kanngiesser, and since moving to London has been involved with Eddie Prévost's workshop sessions.

Marjolaine also curates a series of events in Brussels spanning music, dance and the spoken word, entitled *There is Still a Body*. She has devised and performed a music and spoken word duo adaptation of *La Maladie de la Mort* by Marguerite Duras, and is currently working on a musical soundtrack for an experimental documentary film *Le Nouveau Monde* by Phillippe Van Cutsem.

Selected recordings:
Kryscraft (Creative Sources Recordings, 2011)



NATHANIEL CATCHPOLE

Nathaniel Catchpole's approach to the saxophone deals with the fundamental building blocks of embouchure, duration, breathing and timbre, as well as the construction of the instrument itself as a long tube of metal with holes in and a reed on the end.

"For the most part, it sounds like Catchpole is non-strenuously torturing the saxophone" Bagatellen.com

Selected recordings:
none(-t), 9! (Matchless Recordings, 2002)
A Bright Nowhere Conditions (Matchless Recordings, 2002 / 2003)
Horn Bill (Matchless Recordings 2CD, 2005)



PASCAL BATTUS

Pascal Battus started out in music as a teenage rock guitarist, before studying percussion and finally focussing on experimental music and improvisation; shaping his instruments to match his own gestures. He now presents a wide range of sound possibilities and experiences, including the surrounded guitar, acoustic and amplified percussion, rotating surfaces, saz and pick-ups of guitar. He has performed across Europe, the Middle East, Japan, North America, Australia, and with musicians as diverse as Thierry Madiot, Jean-Luc Guionnet, Christine Abdelnour, Thomas Lehn, and Martin Tétreault, but also with dancers and visual artists, notably in his duet EYEAR with Kamel Maad (video), with light artist Christophe Cardoen, and TREMORRAG with Angie Eng (video).

Pascal is developing what he calls *Graphones*, in which he produces sound and drawing on paper with the same gesture, and the *Sound Messages*: low acoustic sounds sourced in everyday objects and tools produced close to or directly into the listener's ears.

pbattus.free.fr
eyear.free.fr
soundmassage.free.fr



PAUL ABBOTT

Paul Abbott has been a quietly innovative presence in London's improvised music scene for the last few years, working with electronics and self-built instruments before more recently dedicating a good part of his energy to the radical potential of an unadorned drumset.

PHILIP CLARK

Philip Clark is a composer-turned-improviser and writer. He contributes to *Gramophone* and *The Wire* and is currently writing a book about Dave Brubeck.



PHILIP SOMERVELL

"The jazz sound is surely a living thing and as a piano player I find it mostly in old uprights. Sometimes these faded pianos with muted strings, strange woodwork, and uneven *innards* have a way of giving up fast and resonant overtones. Each note shoots back at you like a bass drum. In such situations, as soon as I find that I am not financially liable, I let myself go and use any kind of unorthodox touch needed to dig out the strange sounds which I know are in the instrument." Herbie Nichols



RACHEL MUSSON

Rachel is a saxophonist, improviser and composer living in London, UK. She is involved with a variety of improvisation projects, one of which—a trio featuring Liam Noble and Mark Sanders—has recorded an album, *Tatterdemalion*, released on Babel Label (2013). Other projects include a trio with cellist Hannah Marshall and saxist Julie Kjaer, and a duo with bass player Olie Brice.

She has also written for and recorded with her own band, Skein, which released a highly acclaimed album on F-IRE Records at the end of 2010. She was picked by BBC Jazz on Three to perform at Cheltenham Jazz Festival last year, and in the same year was nominated for a London Jazz Award. She has performed with Alcyona Mick, Liam Noble, Gail Brand, Olie Brice, Federico Ughi, Mary Halvorson, Sebastian Rochford, among many others.

"Musson's unusual blend of a melody-building lightness with a raw, free-jazzy multiphonic palette ... ought to make her a hot ticket." John Fordham, *The Guardian*

"Her growly yet articulate tenor playing—a bit Getz, a bit Lou Gare, mostly her—is a joy." Roger Thomas, *Jazz UK*

Selected recordings:
Tatterdemalion (Babel Label, 2013)

www.rachelmusson.com



RICARDO TEJERO

Ricardo is a freely improvising saxophonist and clarinetist, although his activities also range much more widely. He has performed with musicians such as Mark Sanders, John Edwards, Ken Kesler, Frank Paul Schubert, Audrey Chen, Mathias Muller, Tony Marsh and William Parker, to name a few. His current projects include Ensemble Progresivo, Sassi / Tejero duo, Lash / Tejero duo, Triatone, The Dominic Lash Quartet and the Roland Ramanan Tentet. He is also a member (as performer and conductor) of several European improvisation orchestras including the London Improvisers Orchestra, the Berlin Improvisers Orchestra and FOCO (Spanish Improvisers Association Orchestra). Ricardo is also a saxophone and clarinet teacher, as well as leading improvisation workshops.

www.ricardotejero.com



ROSS LAMBERT

“I am Irish, originally from rural Co Tyrone, but I’m also from industrial Sheffield and from London and I play electric and acoustic guitar. My investigative and analogical dialogue with the guitar, its history, science, and the wider possibilities of its use as a sound source, has accompanied most of my life. The first improv concert I experienced, aged 23, one Sunday evening in March 1986, remains with me like a small tattoo. Derek Bailey and Han Bennink were playing at the same Grapes pub in a grey, depressed Sheffield where Bailey, Tony Oxley and Gavin Bryars had begun together some 23 years earlier. During the gig, someone with me in the front row, who shall be nameless, began reading a newspaper, clearly bored or unimpressed. He didn’t notice the reaction, the prolonged stare, rise from the kit and terrifying approach. The newspaper was removed, thrown on the ground and stamped upon theatrically, Bennink maintaining eye-contact with its owner as far as possible throughout. Derek accompanied this with seemingly total disinterest, and the gig continued as if nothing had happened, its atmosphere and context irreversibly transformed. This anecdote may give the reader some historical continuity. Whilst I’m perhaps best known these days for my association with Eddie and valued colleagues from the London workshop, that March day some years earlier was actually the life-changer, the source of a decision the following morning (having slept on it!) to commit to playing this music solely. I have kept to that, not abandoning conventional techniques, but augmenting or replacing them with anything that might “supply the answers to the questions” (to misquote Derek’s memorable phrase). Following the concert, my interests remained much as before: experimental modernism across the arts, perhaps particularly in architecture,

landscape and poetry. But the influences of Seamus Heaney and Louis McNeice for example, whose poems we’d learned so conscientiously at primary school, began increasingly and satisfyingly to become entrained with those of Derek, of pianists Cecil Taylor and Alex Schlippenbach and of guitarist James Blood Ulmer, to name but a few.” Ross Lambert

Selected recordings:

Invenio Ergo, Sum (Matchless Recordings, 2009)
The Mysterious Forest below London Bridge (Matchless Recordings, 2008)
Lucky Hands (TwoThousandAnd, 2005)
Lucky Rabbit (TwoThousandAnd, 2003)
None(-t) – 9! (Matchless Recordings, 2003)
7 May 2001 (Matchless Recordings, 2002)
Network Volume 2 (Discus, 1995)
Listen!, Feetpackets (Discus, 1989)
Live at the Termite Club, Feetpackets (1988)



SEBASTIAN LEXER

Sebastian Lexer’s musical life is focused on free improvisation and the experimental. The role of technology has become an increasingly integral part in his music best reflected in his creation of and performances with the Piano+, an electroacoustic extension to the acoustic piano. His performances explore the sound-worlds ‘in between’ the acoustic piano and the electroacoustic modification thereof within the exciting social microcosms of improvised musics. Sebastian works freelance as a musician, audio engineer and producer, interactive software developer and lecturer. A regular performance schedule has included concerts and radio broadcast in Europe and the US.

Selected recordings:

Tri-Borough Tryptich (Matchless Recordings, 2013)
Luftwurzeln (Matchless Recordings, 2012)
Impossibility in its Purest Form (Matchless Recordings, 2012)
Dazwischen (Matchless Recordings, 2009)



SEYMOUR WRIGHT

Seymour Wright has played the saxophone for 25 years. In that time he has developed an approach to the instrument that is about the saxophone—music, history and technique—actual and potential. This approach has developed through making music with other people almost every day. This collaborative music is rooted, also, in an interest in the actual and the potential, in learning with others, and in enjoying what he has described as the ‘awkward wealth of investigation’.

Selected recordings:

Seymour Wright of Derby: alto saxophone solos 2005–2008 (self-released / online, 2008)
GAMUT (Matchless Recordings, 2008)
blasen (Another Timbre, 2008)
Invenio Ergo, Sum (Matchless Recordings, 2009)
Control and its opposites (Another Timbre, 2009)
no title (Another Timbre, 2009)
Impossibility in its Purest Form (Matchless Recordings, 2012)
岩塩, 山人 (self-released / online, 2013)



SUE LYNCH

Sue Lynch performed with the anarchic / political big band, The Happy End in the 1980's, and with Caroline Kraabel's 'Mass producers' between 1997 and 2002. She currently performs with The Remote Viewers, The Horse Trio and runs 'Hogcallin', an 8 piece band dedicated to the music of Charles Mingus, featuring John Edwards and Steve Noble. She also runs The Horse Music Improv Club with Adam Bohman and Hutch Demouilpied.

Selected recordings:

Mass Producers (LMC Comp, 1998)

To The North, The Remote Viewers (2010)

Nerve Cure, The Remote Viewers (2011)

City Of Nets, The Remote Viewers (2012)

Crimeways, The Remote Viewers (2013)

The Horse Trio (Linear Obsessional Recordings, 2012+2013)

www.sue10lynch.wix.com/saxophone



Sue Lynch photo credit: David O'Connor
Ute Kanngiesser credit: Sisi Burns



TOM WHEATLEY

Tom Wheatley was born in 1991 into a family of musicians based in London. Despite his surroundings he did not pick up an instrument until the age of fifteen, after which he began to devote all his time and energy to music. For three years he lived in Leeds, where his interest in improvised music blossomed. Upon his return to London in 2012 he actively involved himself in the improvised music community of London, and began making music with Eddie Prévost, Seymour Wright, Ross Lambert and Guillaume Viltard, amongst others.

UTE KANNGIESSER

Ute Kanngiesser is a German cellist based in London. Classically trained since early childhood she turned to improvisation and experimental music while practicing theatre and dance in Berlin. She draws from a diverse playing history and now has particularly close associations with musicians around Eddie Prévost's workshop such as Jennifer Allum, Seymour Wright, Grundik Kasyansky and Sebastian Lexer.

"Ute Kanngiesser's playing is marked by her intense exploration of the timbral possibilities of the cello and her immaculate sense of placement, and a strong, if at times oblique, rhythmic sensibility (...)"
Muddy Ditch

"Kanngiesser combines serene, deep engagement, powerful sound and delicate balance." Ross Lambert



VISA KUOPPALA

Visa Kuoppala is a Finnish composer and improviser living in London. He is particularly active in the areas of acousmatic composition and electroacoustic improvisation, where he is fascinated with the poetic, emotional and atmospheric qualities of enigmatic or ambiguous sounds. For his improvisation practice he has developed a granular synthesis and feedback-based instrument called *Malegra*, which he plays both solo and in groups. At present he is working on a PhD in electroacoustic composition at the Music department of the University of Birmingham under the supervision of Jonty Harrison, towards which he received funding from the AHRC and the university. He has performed, or his works have been performed, in Finland, Sweden, Denmark, Russia, England, Northern Ireland, Scotland, USA and China.



MATCHLESS

Matchless Recordings and Publishing is a musician-run organisation set up in the late 1970s. It is for the dissemination of recorded and written materials related to improvised music in general and the historical output of AMM music in particular.

Along the way the recordings label has also incorporated non-AMM material. Most of these are related to the overall project of which AMM represents. Some from kindred spirits and others emerging as a consequence of extended musical relationships as developed, for example, through the London improvisation workshop that Prévost first convened in 1999.

However, given AMM's association with the emergent avant-garde musical developments of the 1960s Matchless has also released music representing some of this milieu: notable are John Tilbury's recordings with the Smith Quartet of the string and piano music of Morton Feldman. Works by Cornelius Cardew, Christian Wolff and Earle Brown are also represented.

The book publishing arm of Matchless Recordings—the Copula imprint: has published Prévost's three books devoted to improvisation. It has also published John Tilbury's biography of Cardew: *Cornelius Cardew a life unfinished* and *Cornelius Cardew: A Reader*, which assembles all Cardew's published writings including transcriptions of some radio talks he gave.

For more details go to
www.matchlessrecordings.com

PROGRAMME

SATURDAY 12

AFTERNOON

3pm, Cafe Oto Project Space

*Open workshop convened by
Eddie Prévost*

This workshop is intended for individuals who have not previously attended Eddie's Friday evening improvisation workshop in London, and who have pre-booked for this event. The session will be followed by a discussion on improvisation, which is open for anyone interested to attend.

EVENING

8pm, Cafe Oto

*Pascal Battus—electronics,
Sebastian Lexer—piano+
and Tom Wheatley—double bass*

A unique first time meeting between Tom Wheatley, one of the workshops younger emerging cadre, Frenchman Pascal Battus and long-standing workshop attendee, Sebastian Lexer.

*Marjolaine Charbin—piano
and Iris Ederer—voice*

A duo from two of the workshop's notable current participants, who have taken residence in London from their respective homes in France and Austria.

*Jennifer Allum—violin and
Ute Kanngiesser—cello with
AMM (John Tilbury—piano
and Eddie Prévost—percussion)*

A unique blend of the old and the new; AMM in tandem with the duo of Allum and Kanngiesser. This event will consist of separate musical performances that will gradually converge. Allum and Kanngiesser have recently released *Bell Tower Recordings* on Matchless Recordings.

SUNDAY 13

AFTERNOON

3pm, Cafe Oto Project Space

*Workshop concert convened by
Seymour Wright—alto saxophone
with:*

*Daniel Kordik—electronics,
James O'Sullivan—electric guitar,
Visa Kuoppala—electronics,
John Garcia—guitar,
Paul Abbott—percussion / electronics,
Ricardo Tejero—tenor saxophone
and Philip Clark—piano*

This is a rare opportunity for listeners to observe a workshop *searching for sounds* session in practice.

EVENING

8pm, Cafe Oto

*Atmospheric Disturbance:
Nat Catchpole, Rachel Musson,
Susan Lynch, Ricardo Tejero,
David O'Connor—saxophones,
Hutch Demouilpied—trumpets,
Ed Lucas—trombone,
Ross Lambert—guitar,
Philip Somervell—piano,
Tom Wheatley—double bass
and Eddie Prévost—drums*

An offshoot of workshop practitioners applying the workshop practice to some of the history and conventions of jazz.

Ross Lambert—guitar

A long overdue public solo by one of, if not *the*, longest serving members of the workshop community.

*Hubbub:
Frédéric Blondy—piano,
Bertrand Denzler—tenor saxophone,
Jean-Luc Guionnet—alto saxophone,
Jean-Sébastien Mariage—guitar
and Edward Perraud—percussion*

A rare London performance by friends and a much admired ensemble from France. Hubbub have three CDs on Matchless Recordings and have all, at various times, joined the London workshop sessions.

The first As Alike as Trees festival was held at The Rag Factory in London's Spitalfields in 2011. Its organisers (Eddie Prévost, David O'Connor and Jennifer Allum) drew from the confederation of musicians who are participants, alumni or sympathisers of the weekly improvisation workshop Prévost, first convened in 1999. At the invitation of Cafe Oto, with whom the workshop has had a long and productive relationship, the concept is restored and revitalised. The London participants who make up the majority of the programme are joined by some of its close musical allies and friends; most notably, the French ensemble Hubbub and their fellow countryman Pascal Battus.