

VICTO cd 125

ANTHONY BRAXTON

Echo Echo Mirror House

1. COMPOSITION NO 347 + 62'37"

SEPTET

Taylor Ho Bynum : cornet, bugle, trombone, iPod

Mary Halvorson : guitare électrique, iPod

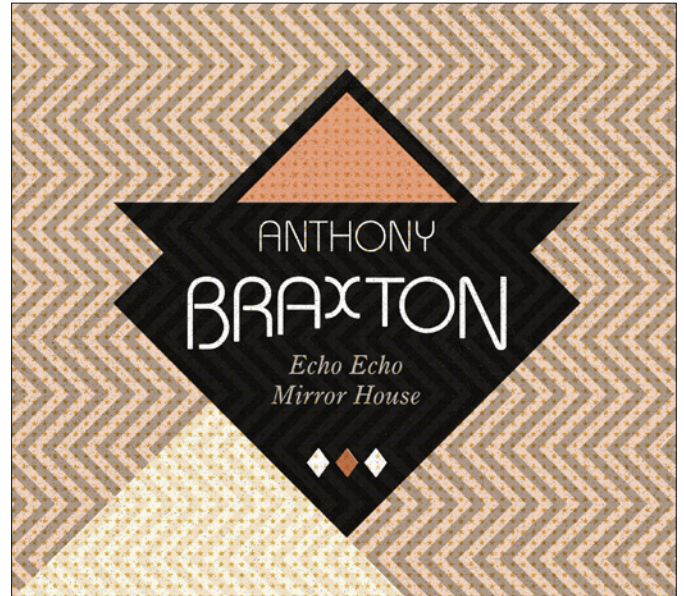
Jessica Pavone : alto, violon, iPod

Jay Rozen : tuba, iPod

Aaron Siegel : percussion, vibraphone, iPod

Carl Testa : contrebasse, clarinette basse, iPod

Anthony Braxton : saxophones alto, soprano et soprano, iPod, direction et composition



Enregistré au 27^e Festival International de Musique Actuelle de Victoriaville le 21 mai 2011

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Your "Echo Echo Mirror House" piece at Victoriaville was a time-warping concert experience. My synapses were firing overtime.

[Laughs] I must say, thank you. I am really happy about that performance. In this time period, we talk about avant-garde this and avant-garde that, but the post-Ayler generation is 50 years old, and the AACM came together in the '60s. So it's time for new models to come together that can also integrate present-day technology and the thrust of re-structural technology into the mix of the music logics and possibility.

The "Echo Echo Mirror House" music is a trans-temporal music state that connects past, present and future as one thought component. This idea is the product of the use of holistic generative template propositions that allow for 300 or 400 compositions to be written in that generative state. The "Ghost Trance" musics would be an example of the first of the holistic, generative logic template musics. The "Ghost Trance" music is concerned with telemetry and cartography, and area space measurements.

With the "Echo Echo Mirror House" musics, we're redefining the concept of elaboration. It's not a linear elaboration. The new holistic models are multi-hierarchical formal states that allow for many different things to happen at the same time, and the friendly experience can have the option of approaching the music in many different ways. Compositions, in this context, are not written to be like 5-minute or 30-minute compositions, but rather compositions that can stop and start to meet the needs of the friendly ensemble of musicians, depending on their needs.

I have designed my system, from the beginning, so that the formation reality of the music involves everything happening at the same time. With the "Echo Echo Mirror House" music, suddenly, it goes back to the old TV commercial: "Is it live or is it Memorex?"

Part of an interview made by Josef Woodard and published in DownBeat Magazine, March 2012