

LES DISQUES

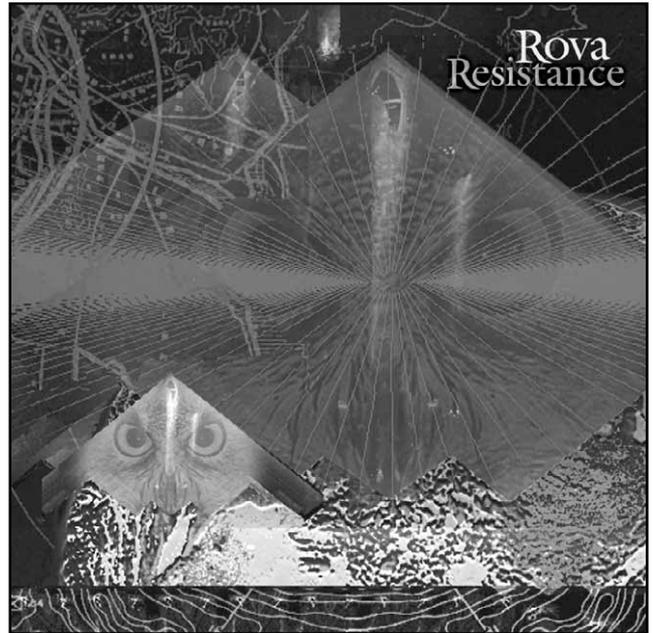
**victo****16****ANS DÉJÀ  
YEARS ALREADY****VICTO cd086****ROVA****«Resistance»**

1. **Resistance** (Rova) 19'36"
2. **The Drift** (Larry Ochs) 11'16"
3. **The M'ad-Din** *À la mémoire de Cerno Bokar Saalif Taal*  
(Wadada Leo Smith) 22'11"

**BRUCE ACKLEY** : saxophones soprano et ténor  
**STEVE ADAMS** : saxophones alto et sopranino  
**LARRY OCHS** : saxophones ténor et sopranino  
**JON RASKIN** : saxophones baryton, sopranino et alto

Les pièces 2 et 3 ont été enregistrées et mixées en novembre 2002 par MYLES BOISEN au Headless Buddha Studios d'Oakland, Californie.

La pièce 1 a été enregistrée par KARL PETERMICHL et est une production de ORF Kunstradio à Vienne en mars 1997 (<http://kunstradio.at>). La gravure numérique est de MYLES BOISEN.



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**1978-2003****ROVA'S 25<sup>th</sup> ANNIVERSARY**

A lot has changed since 1978, but the **Rova Saxophone Quartet** remains one of the world's leaders in improvised music, creating remarkable, adventurous art and inspiring generations of fans and fellow musicians. February 2003 marks the 25<sup>th</sup> Anniversary of Rova's very first public performance at Mills College in Oakland on February 4, 1978. A silver anniversary is rare enough in a marriage these days; in a band, it's almost unheard-of. But **Rova** has achieved not only a feat of longevity, but of ceaseless innovation, logging a wealth of artistic milestones to recognize and celebrate.

**Resistance** is a fitting title for an album at this stage of the game. Resistance is futile, more than one sci-fi and war flick told us. Don't believe it. How else does one survive, save through resistance to external pressures, resistance to boredom, resistance to destructive forces, resistance to the status quo? "Resistance" itself is a group effort, characteristic of their inherently asystematic, democratic attitude.

Ignore the passing of time as a measure of anything real. Twenty-five years and counting is a milestone, but really only means they've had more opportunities and experiences—commissions, recordings, performances, musical and personal challenges—all of which affect the growth patterns, the infrastructural dynamics, the attitude and identity of the ensemble as ensemble. Rova's music exists within this "continuous present"—any other interpretation would arbitrarily lessen their previous, valuable accomplishments. And the catalogue they have composed is large, singular, significant. This newest chapter is the equal of any, an affirmation of continuity, of what poet Robin Blaser called the commotion of belief. Beginning again and again.

—Art Lange, January 2003

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