

01 **Marc-Henri Arfeux**
"Ama No Sode"

02 **Tony Bevan/Dominic Lash/Phil Marks/Paul Obermayer**
"Box Of Frogs"

03 **Rhodri Davies/Joe Williamson/Stefano Tedesco**
"L'Attesa"

04 **Failing Lights & Howard Stelzer**
"Summer's Curse"

05 **Giuseppe Ielasi**
"Untitled Edit"

06 **Grasslung**
"Feeding Your Vanity"

07 **Group Inerane**
"Boghassa"

08 **K11 & Philippe Petit**
"A-ghast"

09 **Munma**
"Bits And Dust"

10 **Peeseseye**
"Pestilence & Joy"

11 **Renato Rinaldi**
"Untitled"

12 **Pete Swanson**
"Believers"

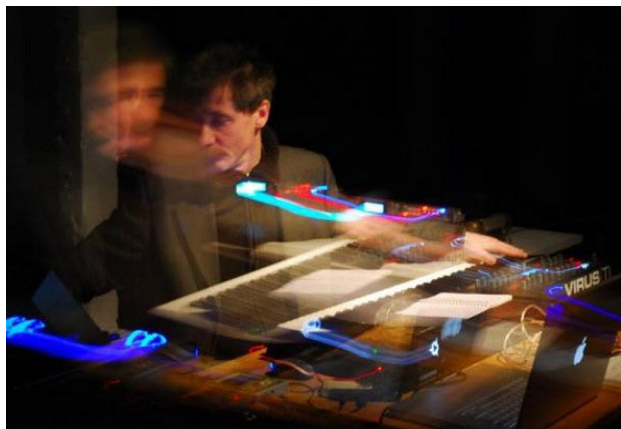
13 **Nicholas Szczepanik**
"Years Compressed Into Minutes Without Any Concept Of Self"

14 **Twins**
"About Us"

WIRE **DIOPHANE**

This compilation © 2010 *The Wire*

B E L O W
T H E
R A D A R
0 4



01

Marc-Henri Arfeux
“Ama No Sode”

From *Blossom* (Rural Faune Synth Series)

Marc-Henri Arfeux is a French novelist, poet and musician born in Lyon in 1962 who started studying piano at the age of six. He teaches philosophy and has a PHD in modern literature. His musical project explores the mystery of the world in connection to perception, emotion and its metaphysic enigma.

Marc-Henri Afeux
Rural Faune Synth Series



02

Tony Bevan/Dominic Lash/Phil Marks/Paul Obermayer
“Box Of Frogs”

From *A Big Hand* (Foghorn)

A Big Hand is a meeting of the ecstatic jazz of Sunny Murray saxophonist Tony Bevan and the industrial rumble of Furt/Bark's Phillip Marks and Paul Obermayer, with Steve Reid bassist Dominic Lash holding the groove in the middle. Like the Sonny Rollins Trio in a tumble-dryer, or Maceo Parker with Konono N°1. Or not like anything else. At all.

Tony Bevan: soprano, tenor and bass saxophones, flute
 Dominic Lash: double bass
 Phil Marks: drums
 Paul Obermayer: electronics

Recorded by Chris Trent at Brookes University, Oxford,
 England, August 2009

Foghorn



03

Rhodri Davies/Joe Williamson/Stefano Tedesco
“L'Attesa”

From *Lontano: Homage To Giacinto Scelsi* (No label)

These three musicians, who started working together in January 2006, use the language of free experimental improvisation. They explore noise and texture, melody and abstract sounds, silence and space. Their challenge is to imagine a new world of sound, discovering all the possibilities of their instruments. Each of them has developed personal and unconventional techniques to create new sounds and they channel their individual research into the ensemble.

Rhodri Davies: harp
 Joe Williamson: double bass
 Stefano Tedesco: vibraphone, feedback

Rhodri Davies
Joe Williamson
Stefano Tedesco



04

Failing Lights & Howard Stelzer “Summer’s Curse”

Previously unreleased (Intransitive Recordings)

The heat has overridden so much this summer. Everyday is hot. Everyday sticks to us. Sun sticks to skin in a fiery mess, only to be peeled off and discarded on the ground. But it’s not just hot. There are storms. There are hints of storms that never come. There are massive storms that slice the sky. There is hail. There is power loss. And there is still overwhelming heat. But at night, everything starts to fade and set in. Calm and comfort find their way to us. Tomorrow there will be heat, so we hang on to night.

Intransitive



05

Giuseppe Ielasi “Untitled Edit”

From *15 CDs* (Entr’acte)

15 CDs (Entr’acte E100 cassette) and *15 Tapes* (Senufo Editions CD) are companion releases containing simple recordings of analogue synthesizer, objects or natural events that have been processed and reconfigured with a CDJ and a tape machine respectively. The idea behind both releases is to emphasise the particular characteristics of the sounds and their hidden textures, pulses and rhythms. They are presented as raw sequences in an attempt to build a narrative and pace through the simple ordering of unrelated events.

Entr’acte
Giuseppe Ielasi



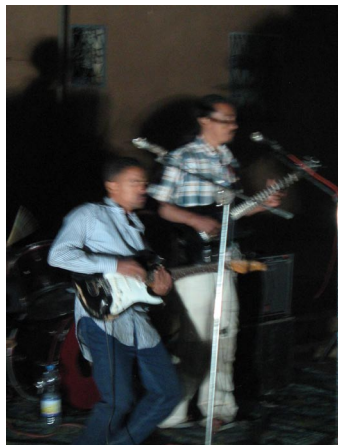
06

Grasslung “Feeding Your Vanity”

From *Sincere Void* (Root Strata)

Grasslung is Brooklyn based musician Jonas Asher. After a few below the radar CD-Rs and tapes, Asher’s first full length *Sincere Void* will be out on Root Strata this summer. His most melodic and song based release to date, the disc paints a monochromatic seascape of synthesised waves and heartbeat rhythms perfect for lost midnights.

Root Strata



07

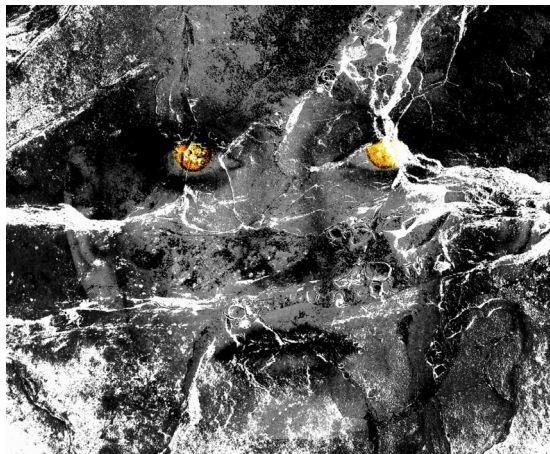
Group Inerane “Boghassa”

Previously unreleased (Sublime Frequencies)

Recorded by Hisham Mayet on location in Niamey, Republic of Niger, January 2008 at the compound of the Tuareg rebel leader at midnight! While the rebellion was in full force across the country!

Bibi Ahmed: guitar, vox
Adi Mohamed (RIP): guitar, vox
Ibrahim Emoud: drums

Sublime Frequencies



08

K11 & Philippe Petit “A-ghast”

Previously unreleased (Boring Machines)

Pietro Riparbelli (aka K11) and Philippe Petit are interested in creating ‘haunting’ soundtracks, giving the feeling that some ghosts are lurking around. Their sound is heavy and claustrophobic, and “A-ghast” should serve as an appetiser for The Haunting Triptych, their new album released on Boring Machines... Residual spookiness...

Philippe Petit: piano, processed acoustics/field recordings, electronics, turntables, glass manipulations
Pietro Riparbelli: radio signals, voice, field recordings

Boring Machines

Pietro Riparbelli

Philippe Petit



09

Munma “Bits And Dust”

From *Previews & Premises* (Ruptured)

Born in Beirut in 1978, Jawad Nawfal undertook audiovisual and film studies at the IESAV Institute in Beirut where he specialised in sound design. In 2001 he formed Altered Ear, a laboratory of sound research and composition, based on the desire to explore and link several means of computer-assisted musical writing.

Munma was created by Nawfal in the aftermath of Israel’s war on Lebanon in the summer of 2006. It explores oriental harmonies and rhythmical patterns, with a strong reliance on sampled traditional musical beds, excerpts from radio speeches and the like, and an overall somber, reflective mood. Munma has produced three six-track EPs, entitled *34 Days* (2006) *Black Tuesday* (2007) and *Unholy Republic* (2008), released by Lebanese distributor Incognito.

In May 2010 Nawfal released *Previews & Premises*. The self-produced, self-released album consists of eight tracks recorded between 2006 and 2010. Some of these were meant to be included on the first three EPs, but were left aside in order to be re-worked at a later stage. They finally see the light of day on this record, along with more recent tracks that reflect Nawfal’s new musical preoccupations and shed light on this intriguing artist’s future artistic directions.

Munma



10

Peeesseye**“Pestilence & Joy”**From *Pestilence & Joy* (Evolving Ear)

The title track from Peeesseye’s new LP *Pestilence & Joy* is a stumbling peach dragging a hopeful fawn through on-rushing traffic at Dockery Plantation. It’s Richy Midnight reworking hardcore shit around a tumbleweed blown into the herd. It was borrowed from a trans-dimensional positronic brain and the cat who walks through walls. It all came down like high fives exchanged on broken proximal phalanxes and mustard coloured swamp jams on deep fried tape. Its crushing side was made more clear when Seamus Cater’s harmonica spewed on the celestial body while laughing and zigzagging to the destination.

Three cheers for the end of time!!!

Peeesseye

Evolving Ear



11

Renato Rinaldi**“Untitled”**From *Time Machine* (Entr’acte)

Renato Rinaldi studied drama, composition and electronic music. After a number of years working as an actor he began composing music for theatre, radio dramas and video installations. He has produced several radio plays, documentaries and reports for the Italian national broadcasting radio (RAI). In music, his work focuses primarily on the relationship between sound and environment. Composer Giuseppe Ielasi and photographer Armin Linke are his frequent collaborators.

“The *Time Machine* project was conceived in order to find a simple and immediate way to work with rhythm. I built two cheap and imprecise, almost-square wave oscillators with a wide range of frequencies. These oscillators can sweep and cross-modulate from rare pulse to high audio signals. I use a mixer to create feedback between the filters, CV and audio signals and simply record the output; there are no overdubs, just pulses chasing each other.”

- Renato Rinaldi

Entr’acte

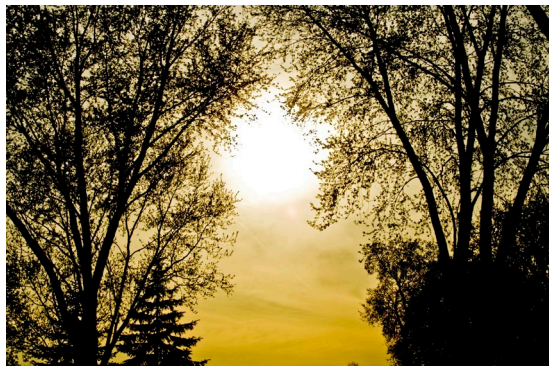


12

Pete Swanson**“Believers”**From *Feelings In America* (Root Strata)

Pete Swanson was a founding member of Yellow Swans. He quit music in 2001 and continues to be done with it. He went into retirement in 2008 but kept recording in his basement because it helped him avoid interacting with others. His debut solo album *Feelings In America* will be released on Root Strata when they get around to it. It sounds exactly like his old band, but funnier in a depressing sort of way.

Root Strata



13

Nicholas Szczepanik

“Years Compressed Into Minutes Without Any Concept Of Self”

From *For Photographs* (Experimedia)

My objective was to compose a piece inspired by the photograph shown above taken by Experimedia’s Jeremy Bible for a specially curated CD project titled *For Photographs*, for which invited sound artists were assigned a photograph and challenged to create a composition inspired by it. There was no obvious connection between my thoughts and the silhouetted trees or gently veiled sunset, but somehow the image reminded me of all the microscopic events that happen every second of every day; the ones that keep things going but are taken for granted. Even more stunning to me is the notion that these little ‘sparks’ will continue long after we have disappeared. *For Photographs* will be released in late 2010. Contributors include Lawrence English, Offthesky, Gareth Hardwick, Taiga Remains, Will Long, Yann Novak, Anduin, Autistici, Billy Gomberg, Stenbruchel, Shinobu Nemoto, Forrest and Mustache Mountain.

Nicholas Szczepanik



14

Twins

“About Us”

From *The Other Side Of* (Rural Faune Synth Series)

An unknown future lies on the Other Side of time. Action is your power, the vehicle through which you can arrive there. If the present seems hopeless you must explore this other way, the only way out. No one else can help you, you will find it yourself. The out of time way is the way of peace of mind. Pave the present with a passway to a better future, the different future, the future that is out of time. In this zone you are another side of yourself. This is not to be feared. Engage all sides of yourself to succeed on the other side: the future is the only ‘time to move on’.

Twins

Rural Faune Synth Series