

## Mp3 The Abstractions - Ars Vivende



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This San Francisco corporate continues to search music in all its forms. Winning elements from a fussy segment of genres of post-rock, jazz, electroacoustic improv, make noise Sunburned Hand of the Man meets Jackie-O-Motherfucker meets No-Neck Blues Band.. 22 MP3 Songs JAZZ: Free Jazz, ROCK: Psychedelic Ars Vivende Songs Details: This is the second release from The Abstractions entitled, Ars Vivende (the art of living). This growing West Coast corporate continues to search music in all its elements foregoing the rules and demolishing walls. Winning elements from a fussy segment of genres of post-rock, jazz, electroacoustic improv, and noise--making it an authentically intriguing and imaginative listening experience. The Abstractions, named by musician/poet/author C.J. Reaven Borosque, was formed by Bay Area musicians reedist Rent Romus and guitarist Ernesto Diaz-Infante. Winning elements from a fussy segment of genres, The Abstractions rip apart and redefine sonic surreal textures and ideas offering a sonic pallet of disturbance. Drawing from an improvisational body of knowledge, the unspoken words transformed to music, history, and social insight make up this unclassifiable experimental music. Featuring musicians Ernesto Diaz-Infante, acoustic guitar/vocals/4-track; Rent Romus, reeds/electronics; Dina Emerson, vocals; Matt Davignon, turntable/sampler; Bob Marsh, vibes/cello/voice; Phillip Everett, drums/percussion; Lance Grabmiller, laptop/processing; C.J. Reaven Borosque, noise predals; Marjorie Sturm, flute/lyrics; Marina Lazzara, elec. guitar; Sandor Finta, vocals (Los Angeles); Alwyn Quebido, elec. guitar; Jesse Quattro, vocals; and Scott Looney, percussion. Lyrics... The Bitter Undiscovered Alienated (male) Genius Club the bitter undiscovered alienated (male) genius club meets tuesdays @ 5:00 finally, it's love and only love met as the answer to homicidal despots who havn't learned to turn voodoo tricks in bed like you do. there isn't a hardcost realization that doesn't drive us to some forgotten memory you don't pay for cause the purpose is perpendicular the liberation of sound soul cult of passion parallel to the

shared reality of squares, diamonds, measurements piecemeal preparations undergone after the infinite war of petty egos calculating wins losses the ineffable treachery of common law sonic substitution drunk like the Last Great Love inward idealism of the perturbed perverted hugged held for it's consistent vitality cast out forward the last remains of what is not corporately controlled. 2003 Marjorie Sturm Cultivate The Voices In The Wilderness cultivate the voices in the wilderness perceive a universal truth feel feeble and corrupt secrete the prospects of democracy chisel tall green forests cast rolling yellow hills dispose of individual liberty take care of worldly philosophers and anarchists kneel to unorthodox visions of the mind bow to profound insights crawl toward unraveling arrange ideas shaped silence freedom stifle words and images muzzle the inner light of the human spirit hush the sweetness of tone cultivate the voices in the wilderness 2003 Ernesto Diaz-Infante The Thread Through all of my living nightmares and waking daydreams there is a thread that won't break no matter how hard i pull it the tension on the thread is always changing and i measure my day by it daring to watch myself awaken i watch myself awaken uplift a candle that has fallen was forgotten before sleep. then as if searching for the door in a pitch black room i am lost can not be located how to get back to my body when all i can hear is my breathe (breathe) no salvation from the corporation the supermarkets scare me they are a signal bags and boxes tubes and testers trial and error what do they do without their want? what do they do without their want? streets filled with snakes that all go to the theatres but i have no tickets to timely events so i wander and wonder about my movie each sequence is a seance that seeks no other moment waving my days into margins where i'm no longer asked my opinion but the conversations that i have with myself i am confident others can hear the conversations that i have with myself i am confident others can hear making them awkward in my presence so i get up enter the drama that drifts me back to that place i get up and enter the drama that drifts me back to that place where no one is watching no longer a solution only fleeting states of satisfaction where only the insane are smiling and the ecstasy is slippery. 2003 Marjorie Sturm No More Loans the banks are on fire the basement has been flooded barbed wire holds me back the interiors everywhere have vanished into envelopes pushing angst the money lenders loathe their positions as the paranoid priests of the society fastly falling the stifling silence slips into public discourse on celebrities some get suckered that there is a way to get off easy now the witches are watching the banks are on fire along with the billboards big banker watchdog no longer pacing panting pathetically sitting staring at six screens of numbing numbers that hide children's teeth and eyeglasses the strewn artifacts of the afterwar

debris the avalanche is inevitable which paradigm will proliferate the forgotten place of no plastics and compulsory posing watch the banks burning. 2003 Marjorie Sturm BIOS: Born in Salinas, California, Ernesto Diaz-Infante, is of Mexican and Native American ancestry. He received his BA from the College of Creative Studies at University of California, Santa Barbara and his MFA in Music Composition from California Institute of the Arts. His musical compositions span a broad perspective: transcendental piano, noise, avant-garde guitar, field recordings, lo-fi four-track manipulations, and experimental song. ED-I has performed throughout Europe and the United States, and his music has been broadcasted internationally. He has recorded more than 15 CDs of music and collaborated with numerous musicians. In 2000, his composition, I/O (for chamber ensemble), was performed by the California EAR Unit. He has been awarded residencies at the Centre International de Recherche Musicale (CIRM) in Nice, France, The Millay Colony for the Arts, Villa Montalvo, The Ufussy Foundation, among others. In 1997, he began Pax Recordings record label which is dedicated to the documentation, preservation, and contagion of music from the margins of our culture and psyches. ED-I curated The Luggage Store Gallery's Creative Music Series (2000-2002) night of improvised and experimental music. He also co-founded the Big Sur Experimental Festival (1999-2004) and San Francisco Alternative Music Festival (2000-2003). He presently lives with his girlfriend, filmmaker Marjorie Sturm, and his baby, Ezra Octavio, in San Francisco. He and Marjorie recently formed the Neshama Alma Band, a four-track project recorded in their living room. They co-conspire and run Pax Recordings. Their most recent release is a compilation CD of twenty-six artists titled "Voices in the Wilderness: Dissenting Soundscapes and Songs of G.W.'s America." As well, ED-I is presently exploring and focusing on mantra-esque acoustic guitar strumming. Rent Romus is a force spanning over seventeen years of creative improvised music. The current director and producer of Edgetone Records, the SIMM Music Series at the Studio 6 Musicians Union Hall, co-producer for the Luggage Store Series in San Francisco, Romus has introduced countless musicians from the world over and multimedia events to the San Francisco Bay Area culture and throughout parts of the world. During the mid 80's, Romus enhanced his studies at the Stanford Jazz Workshop at Stanford University, where he was blessed with the wisdom and guidance from Stan Getz, guitarist Bruce Forman, Dizzy Gillespie, Mel Martin, and drummer Eddie Moore. In 1984 at the age of 16, Romus re-organized directed NAYJE (the North Area Youth Jazz Ensemble), a seventeen piece big band featuring some of the best young high school and college bay area musicians at the time. In the fall of 1986, while attending

the University of California at Santa Cruz, he formed the group Jazz On The Line which became the focus for his compositions and productions. JOTL was an acoustic jazz sextet that fused jazz, blues, gospel, and hip-hop into original compositions. Romus produced three albums for this group including his critically acclaimed CD Jazz On the Line with Chico Freeman, In The Moment on Edgetone Records soon to be reissued. Mid span the group changed it's name to 2AM, and was considered one of the founding bands of the acid jazz scene popular in the early nineties parallel to Charlie Hunter and the like. In 1993 seeking a more expanded format to search, Romus formed the modern music group RKZtet, which featured ex-ESP recording artist and drum master James Zitro and former Sun Ra Arkestra cellist Kash Killion, both noted for their contribution to the development of the new jazz of the sixties. Later in 1994 Romus renamed the group, The Lords of Outland, and brought in soon to be film music composer Vytas Nagisetty (Brock Lee) on bass, Andrew Borger (currently drummer for Tom Waits) and Jason Olaine (Jay O), (currently AR director for Verve Records/Universal) on trumpet. The Lords of Outland recorded their first album You'll Never Be The Same, Jazzheads Records JH9493 in 1995, and were featured on the then fledgeling BET Channel National Network Show, Jazz Central as part of the Jazz Discovery program. That same year Romus self-produced his first overseas national tour of Denmark which featured many of Copenhagen's young improvisers discovering such musicians as pianist/trumpet player Jonas Muuller who has recently moved to the S.F. Bay Area, and drummer Stefan Pasborg. In 1996 Romus returned to Denmark for his second tour with Jonas as the Rent Romus Sound Cirkus. The group also included San Francisco bassists George Cremanchi and saxophonist Alex Weiss. After returning to the U.S. they continued on to the Bay Area to finish the tour. During that year he also assisted bluesman Paris Slim produce his first major American release with guitarist Joe Lewis Walker and Sonny Rhodes. In 1997 Romus had the honor of recording with tenor sax master John Tchicai. Tchicai is best known for his work with the NY Art Quartet, NY Ear and Eye Control, and his recordings with John Coltrane and Albert Ayler. The CD of this recording, Adapt...or DIE! was released at the end of 1997. In 1998 Romus released Blood Motions featuring his young Danish proteacute;geacute;s Stefan Pasborg and bassist Jonas Westergaard. In 2001 Romus re-opened his avant, free music lable Edgetone Records, where his current release can be found, interweaving science fiction, horror literature, improvisation, Finno-Ugric music traditions, and the inspiration of Albert Ayler.

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