

MIMEO

Wigry

(BR LP01/monoLP006) 2LP

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MIMEO
WIGRY



side A: untitled
side B: untitled
side C: untitled
side D: untitled

Recorded on 14th of November 2009 in Wigry
by Zosia Gołębiowska and Rafael Toral.
Mixed and mastered in 2010 at Piethopraxis, Cologne.

Cover artworks by Igor Omulecki.
Layout by Piotr Bukowski.

Produced / Curated by Michał Libera and Agnieszka Tarasiuk
(Residential Arts Centre in Wigry).
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MIMEO in Wigry:

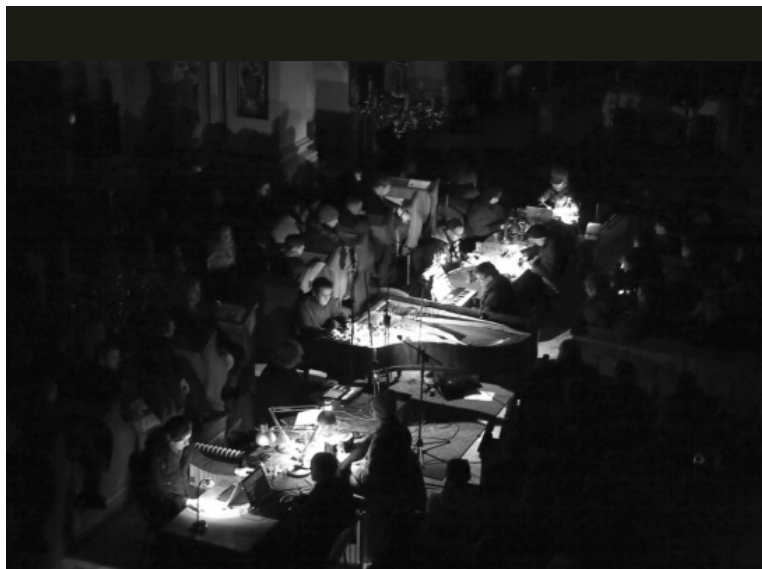
Phil Durrant, software synth / digital sampler
Christian Fennesz, computer
Cor Fuhler, piano
Thomas Lehn, analogue synthesizer
Kaffe Matthews, computer
Gert-Jan Prins, electronics
Peter Rehberg, computer
Keith Rowe, prepared guitar
Marcus Schmickler, computer
Rafael Toral, electronics

bio:

MIMEO is an electronic music orchestra of 10 to 11 musicians. The instruments range from analogue (Thomas Lehn) and digital synthesizers (Marcus Schmickler), amplified objects and old analogue equipment (Gert-Jan Prins) to software designed especially for improvisation (Phil Durrant); the line up varies from improvisers who started in '60's (Keith Rowe) to younger generation of electronic musicians (Christian Fennesz); its aesthetics is floating from space-jazz (Rafael Toral) to noise (Peter Rehberg). The massive sound of the orchestra, sensitivity to room's acoustical and social restraints and new concepts for each performance make them one of the most thrilling music phenomena of the last decade.

The concert published on the double vinyl was part of New Music Peninsula – a series of experimental music concerts held in Wigry. It was organized by Agnieszka Tarasiuk of Residential Arts Centre and curated by Michał Libera and Michał Mendyk of 4.99. Other concerts included complete performance of "The Great Learning" by Cornelius Cardew, zeitkratzer's reinterpretations of electronic music from Polish Radio Experimental Studio and a panorama of contemporary music in Lithuania. Some of the performances have been released by Bôlt: New Music in Eastern Europe.

MIMEO performed in the church. The evening was dark, cold and windy. Each of the musicians had a separate loudspeaker. Musicians were seated by the long table placed between two rows of the benches. Almost like a last supper. Everybody believed it was the final event in the cultural programme of the Residential Arts Centre. Due to some mysterious decisions the Centre was running for one more year and was shut down on May 1st 2011. No other cultural event after MIMEO happened in the church.



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Music In Movement Electronic Orchestra for 11 loudspeakers

I know everybody is laughing at it and I also realize it is missing the point for many reasons but... my phantasy is that MIMEO is today's Duke Ellington Orchestra (Rafael Toral being Johnny Hodges for sure...!). Yes, of course, I know, there is no Duke here but how about everybody's having such a clear and autonomous voice – immediately recognizable sound, particular way of playing, maybe even a method?

I believe this is why the set up in Wigry with separate loudspeakers for each musician worked that well. One, because of the difficulties with setting up the stage for ten musicians and two, because everybody played a single line. So despite a regular church reverb there was no cloud of noise but 10 people really playing at the same time; all the sounds in the air really coming from somewhere or rather from someone.

Clarity of separate loudspeakers also meant that the audience could mix it live. People got it immediately and started walking in search of different acoustic niches of the place. But also the music itself. It looked a bit like a live installation with balance of voices depending much on the listener's position. What you hear on the recording definitely is a Marcus Schmickler position – in Cologne.

But one thing about about the amplification struck me the most. Five of the musicians arrived an hour before the concert, after few hours of flying to Warsaw and then 6 hours of driving to the distant lake area of Northeast Poland. What is the link? Many things have been said about MIMEO and how XXI Century they are, how up to date is everything they do with all the electronics, ways of communicating etc etc. But in Wigry the feeling was also that it was all very easy and simple. No complex amplification systems, no labyrinths of cables and no rehearsals – just a raw, very basic meeting of people who come, plug in and play.

Michał Libera

www.patakaind.blogspot.com

www.polwysepnowejmuzyki.pl

www.boltrecords.pl

www.monotyperecords.com

