

VICTO cd041 PHIL MINTON QUARTET «mouthfull of ecstasy»

JOHN BUTCHER: saxophones ténor et soprano, voix

ROGER TURNER: batterie, percussion, voix

PHIL MINTON: voix

VERYAN WESTON: piano, voix

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| 1. WINKILAND | 4'25" |
| 2. RIVERRUN | 4'35" |
| 3. BUMP! | 1'43" |
| 4. SEEKER OF THE NEST..... | 2'03" |
| 5. BACK-TO-BUNK TOM | 5'20" |
| 6. MY DIAPER HAS MORE LIFE TO IT! .. | 3'24" |
| 7. ANNA LIVIA | 3'42" |
| 8. MOUTHFULL OF ECSTASY | 5'03" |
| 9. PARK BOGEY | 3'29" |
| 10. GUNS | 2'18" |
| 11. JOHN'S SONG | 2'10" |
| 12. SPERMIN SPUNK ABOUT | 1'34" |
| 13. MIKEALLS OR NICHOLISTS | 1'41" |
| 14. WHAT REMAINS | 3'49" |
| 15. SANDHYAS! | 3'17" |
| 16. FINN, AGAIN! | 1'24" |



Toutes les musiques sont de
MINTON/WESTON/BUTCHER/TURNER (PRS-1996)

Enregistré par STEVE LOWE aux Studios GATEWAY à Londres
le 4 janvier 1996. Montage par DAVE HUNT.

Of course, anyone familiar with vocalist Phil Minton's decades of skrimlatting can imagine how he and Joyce would get along. Listeners at the Festival International de Musique Actuelle de Victoriaville '95 got a quick earful of ecstasy as Minton and Weston crash-tested some of the material that would germinate into the quartet and the CD. As free improvisors, Minton, Weston, Turner and Butcher take the inherent semiotic flexibility of music one step further, emphasizing a fleeting, constantly-shifting, instantaneous flash of images, sounds, and associations; that imminence is consistent with Joyce's free flow of verbiage, his «stream of consciousness» style of running-on sentences and creating compounds out of separate linguistic molecules. That stream, that flow - free improvisation is, in a sense an attempt to take that process to its ultimate place by imbedding it in real-time performance.

Indeed, there is a beautiful extemporaneousness and exploratory attitude at work on *mouthfull of ecstasy*. And, wonderful as they are, Joyce's words don't dominate the project; they're seeds, spermin, spunkabout, insinuating their way into the overall sound and sense of each piece. The group specifically chose to mix the voice integrally, not out on top riding roughshod over instrumentalists. Minton's voice (and the voices of each of his collaborators, which also appear as a key part of the project) is treated as thread in the musical fabric. Word for word, each utterance can serve either to stir up freely-associated meanings, harder denotative references, or simply to kick back and join the melange as concrete sound.

«'Play' is an important part of making music that is often overlooked,» summarizes Weston, «and in *Finnegans Wake* there is play with words and language which opens up play with interpretation. So enjoy yourselves, double up your mumpers as here comes everybody.»

- John Corbett, Chicago, June 1996



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