

VICTO cd050

CHRIS BURN

«Music for Three Rivers»

1. STORYFALL 19'24"
2. MUSIC FOR THREE RIVERS 17'35"
3. WINTER WAS HERE 5'26"
4. HELMUT'S BAG 2'14"
5. MEDITATION UPON FOUNTAIN 2'57"
6. SECOND MEDITATION UPON FOUNTAIN .. 4'24"
7. THIRD MEDITATION UPON FOUNTAIN 1'31"
8. THE DECEMBER LIGHT 2'02"
9. TALL WIND DRAGGING 1'13"
10. STINGING 5'54"
11. TOUCHING DELTA 5'54"

CHRIS BURN: piano, percussion

Toutes les compositions sont de CHRIS BURN (PRS)
Enregistré «live» et en studio entre 1995 et 1997.



As an important member of England's active free music community since the early '80s, Chris Burn brings to the sound-board an improviser's sensitivity to open form exploration and a research scientist's intensity when it comes to the business of piano preparation and alteration. Indeed, the basic quest for new sound materials common to free improvisors of all persuasions makes the prepared piano a frequent sighting in free play, though it has rarely been approached with the thoroughness and ingenuity of Burn. The fluidity of his feel and the force of his attack - even when playing Cowell's music, as he has on his CD of the composer's pieces *A Henry Cowell Concert (Acta)* - betrays the hot lifeblood of an improviser. On *Music for Three Rivers*, the diverse streams of his involvement in expanding the extended techniques on the instrument and working in the expressive terrain of free improvisation converge in a most fertile flood plain.

It's tempting to get into technical explication notating *Music for Three Rivers* - to talk about *how* Burn makes *which* sounds, the details of each preparation, etc. For instance, what does he do to produce the utterly confounding note bending on "The December Light" and "Tall Wind Dragging"? (Pitch-shifting, like putting the piano through a Leslie speaker; frankly I have no idea how he does it.) But it's the sheer musicality of Burn's playing that deserves attention, not the specs of his technical accomplishment. And perhaps it's only appropriate to preserve the acousmatic intrigue of recording - not seeing how it's done - rather than striving to describe exactly how he makes each noise. Close your eyes, put the "how" out of your mind, and listen to him conjuring sound, moving it and placing it, contrasting timbres, getting contrary motion rolling like wheels spinning at different tempi. An improviser, a virtuoso of the sound icon: this is what makes *Music For Three Rivers* exceptional music, over and above its scientific pedigree.

John Corbett, Chicago, May 1997

