

# WIRE

## The Boomerang: New reissues and archive releases

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Catherine Christer Hennix – *Selected Early Keyboard Works*

The three pieces collected here date from 1976, and this edition represents their debut release on vinyl. Presented over two LPs, these pieces were recorded by Hennix with her ensemble The Deontic Miracle, during rehearsals at the Dream Music Festival in Stockholm that year. These aren't the first releases from those sessions: some works saw light of day in *Central Palace Music* (2016), and Empty Editions has plans to follow up this set with further LPs. Hennix's festival recordings are clearly a rich and important archive, of interest not only to people who follow her fascinating and important art and music works, but for those seeking to build a more complete picture of artists working in the intersection between Fluxus, jazz, the roots of minimalism and more besides.

Thankfully, this tide of minimal representation is beginning to turn in Hennix's favour. Earlier this year, Amsterdam's Stedelijk Museum curated a significant exhibition of her visual art – she uses a broad method but her approach to systems (she is also a professor of mathematics) as a way of constructing scores, composition and art works is coded in the same way as Hanne Darboven's music/texts, for example. For this release, any visual patterns perhaps reflect 1976's future vision, even though each of its four works takes its stance as an exegesis of forms such as modes and equal temperament. The first LP contains Hennix's first and second *Mode Nouvelle Des Modalités*, performed by the composer on a Fender Rhodes keyboard tuned in just intonation. Accompanied by a sine wave drone that hovers in and out of audibility, this two-parter is an exploration not only of form, but of space – between notes, between dissonance and consonance. After a quiet, exploratory first part, Hennix breaks out rich harmonies and arpeggios in the second section. A raga-like feel aligns it with La Monte Young and Terry Riley, but it is also very much its own piece.

For *The Well-Tuned Marimba* Hennix has tuned the Rhodes in a 12 tone equal temperament; this allows a rewarding interchange with the sound capacity of the sheng, as played by Hans Isgren, who also brings a retuned Yamaha, sine wave and electronics to the mix. In this, as with *The Equal Temperament Fender Mix* (which adds a tape delay system), the hallucinatory effect of sustained listening is one of music and matter that creates its own time.

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