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The Deontic Miracle - *Selections From 100 Models of Hegikan Roku*

By Frans de Waard

Now, the name The Deontic Miracle is perhaps something that rings no immediate bell, but if one looks at the spine of this double LP it also mentions the name Catherine Christer Hennix and that might be more familiar. She was born in Sweden and returned there in 1971 and was inspired by La Monte Young and his Theatre Of Eternal Music to start an ensemble of her own. Initially with her brother Peter Hennix and Hans Isgren, along with a dozen jazz musicians, naming the group and pieces according to the Angus Maclise calendar. The jazz musicians were quickly dropped because they could play the intervals of just intonation and the three players became The Deontic Miracle. The instruments played are amplified renaissance oboe, live electronics and sine wave generators (Catherine Christer), the same oboe and amplified sarangi (Peter) and the Hans just the amplified sarangi. In case you, like me, had no idea what that was; "The sārangī is a bowed, short-necked string instrument from the Indian subcontinent, which is used in Punjabi dhadi music and Hindustani classical music. It is said to most resemble the sound of the human voice – able to imitate vocal ornaments such as gamaks and meends." The recordings on this album were made in 1976 and the Moderna Museet in Stockholm, being the only concert that saw them "channelling late-period John Coltrane and the soprano and soprano saxophone of La Monte Young and Terry Jennings". Spread out over four sides, in total some eighty minutes of music, this is some excellent minimal music. Each record is one piece, 'Music Of Auspicious Clouds' and 'Waves Of The Blue Sea'; obviously, I am a snobby saying that I would have preferred this to be on a double CD with no interruption after twenty minutes, but I know we live in times where people find added quality in the use of vinyl. It is very powerful, with a continuous, almost hurdy-gurdy sound being the drone element and the two oboes making these cascade like movements, making slow and majestic moves. 'Waves Of The Blue Sea; seems to be a bit darker, denser and less slow than 'Music Of Auspicious Clouds', starting at one point to make quicker movements on the oboe, but essentially, so I would think, both these pieces use a similar trajectory of meditative improvisation. This is something that one should experience at a somewhat louder volume setting, in which one is fully immersed in the music. You may have heard music by La Monte Young or Henry Flint, and Hennix is slowly getting the recognition she deserves; this is the second release of historical recordings by her released by Blank Forms Editions/Empty Editions (see also Vital Weekly 1147) and hopefully, there is more to come. This is easily among the best I heard from her so far.

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