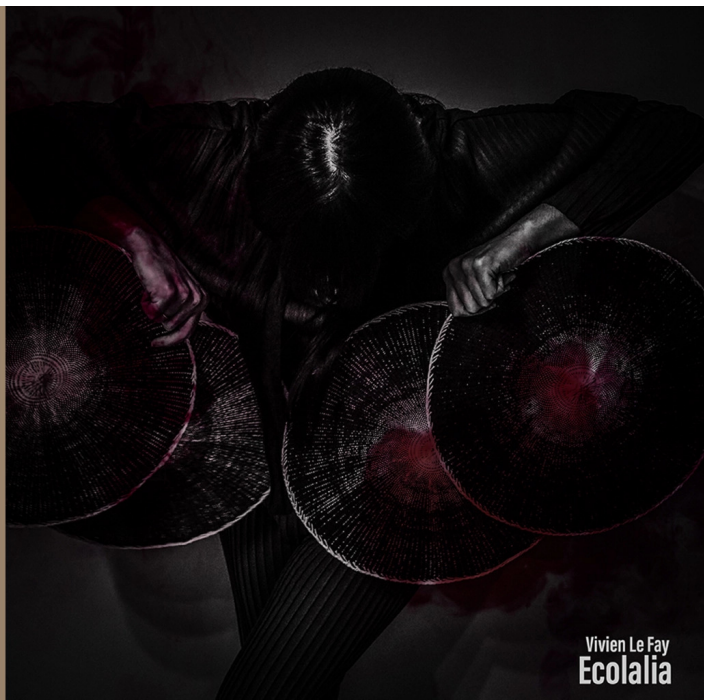
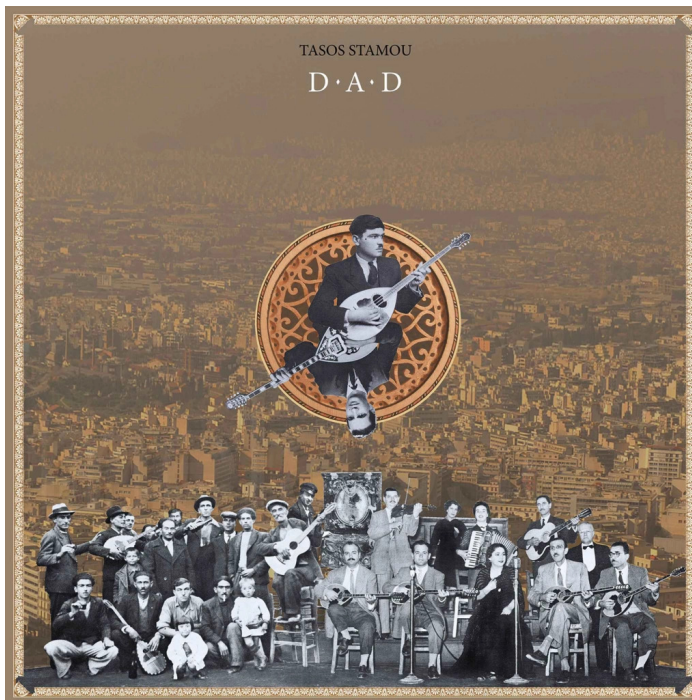


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# Four for Friday

BY SAUL BLEAECK ON OCTOBER 25, 2019OCTOBER 25, 2019



Just as the temperatures begin to cool some, the ears begin to warm to what's coming next. Four phenomenal experimental electronic albums from around the globe all release on Friday October 25th, 2019, oh – that's today!

**Giulio Aldinucci | *No Eye Has an Equal***

**99 (<https://99chants.bandcamp.com/album/no-eye-has-an-equal>)** Chants  
(<https://99chants.bandcamp.com/album/no-eye-has-an-equal>) (CS/DL)

*No Eye Has an Equal* by **Giulio Aldinucci** (Italy) is comprised of four long-form tracks. Three of the four are extended tracks (longer than 10 minutes each). The first of these, *Brezza (Perduti Arsi Tramonti)*, a sort of X-Files theme redux lingers for an enchanting twelve minutes. The mix of subdued hissing pulses underscore the monotone, ethereal, synth-sounding of female vocals. The trembling kinetic charm alludes to a post-industrial humanity budding with organic strains. In the end, the layers strip back and the core resolves around the central note and its microtonal variations. *Mirages and Miracles* continues the patient process of presenting mechanized sounds with something naturalistic. In this case, I am hearing hallucinatory ocean surf. The aquatic quality of the minimalist drone-dark-ambient carries through *Meiosis, Remembrances*. Finally, *Fuoco Lantano* makes a sonic case for evaporation. About half way through this track, an asymmetrical thudding grounds the album into an electronic notation. The solid rhythm disappears and leaves the listener to buoy in a setting of misty serenity.

**Tasos Stamou | *D-A-D***

**Discrepant (<https://discrepant.bandcamp.com/album/d-a-d>)** (LP/DL)

London-based **Tasos Stamou** (Greece) releases a second album in as many years with *D-A-D*. The album blends traditional instruments, field recordings, and electronics for an eclectic listening experience whose express intention is to create a dissonance with the confounding surrounding world. Listeners are invited via the press release to slow down. Appropriately, the album was recorded over a three year period (2015-18). *D-A-D* refers to not only Stamou's father, but also to the standard tuning of the Bouzouki. The stringed instrument's shrill presence throughout the album contrasts defiantly with the ominous electro elements. Linear voice recordings don't loop in sample. Instead they reel in the mix with an honorary respect; they ground the experimental multitude of layers with a human folksy nature. *I Don't Want You Anymore* uses a skipping compact disc effect. *Taximi 1* begins with solo Grecian strings and mutates into a decomposed tape circuit. The album continues down the road with bizarre and process-oriented explorations. Within the homely compositions, there is a fantastic conjunction of earnestness and joie de vie.

#### **Vivien Le Fay | *Ecolalia***

**Boring Machines** (<https://boringmachines.bandcamp.com/album/vivien-le-fay-ecolalia>) (LP/DL)

**Vivienne Le Fay's** debut, *Ecolalia* meaning, '*the unsolicited repetition of vocalizations made by another person*' is a superlative caption reflecting a multidisciplinary artistic career. Having touring experience with noise bands, musical influences ranging from new wave to hardcore and electronic sound design as well as dance, photography and sociology classes with Alejandro Jodorowski gives listeners some roots for the personal origins herein. Le Fay takes full reigns (writing, composing, arranging, and vocalizing) on the album, save for collaboration from **Sergio Albano** who adds aluminum guitar on tracks 2, 5 & 6.

Mt. Vesuvius (Naples, Italy) naturally being the geographical setting, the theoretical and intellectual setting is an allusion to the destiny of Echo of Greek mythology. Ancient story-telling conjoins with contemporary timbres. The sonal spells certainly maintain Echo's cursed nature. The repetitious electro-acoustic minimalism harkens to the ominous counter-curse. While ego-death and vaporizing self occur for the artist, listeners may be enraptured with her foreboding message against human ecocide. The transponder beacons inviting electronic palpitations at their height in tracks *ecchymosis* and the titular *echolalia*. The conclusory *elim* casts its predecessors in a dimly-lit sketchy horror dimension.

#### **VASE | 'Amos' Flat: Room 1'**

**Opal Tapes** (<https://opaltapes.com/album/amos-flat-room-1-2/>)/**INDEX: Records** (<https://indexrecords.bandcamp.com/releases>) (LP/CS/DL)

**VASE** (Berlin-based Cuban, Jorge Camacho) releases the vinyl to digital process-oriented '*Amos' Flat: Room 1*'. Regardless of the namesake, the trilogy is comprised of thirteen formative compositions which resolve towards a rhythmic-noise/dance hybrid. With artwork by Amos Turner and sounds contributed by **Ash Turner** on 'Metamorphosis' listeners are clued into the theory at play with this (loosely) concept album. The first four tracks are full of bounce. They feature structures which are resolutely minimal techno. Ambient constructs simmer around the beats. With *Idiom Omnis* and onward, the presence of the big bass disappears. There is a favored organic flavor which contradicts the material thesis – of moving from analogue to digital. This turn is beseeched by bird-like samples in *Beech Tool* (featuring Black Snake Whip). Upon the finale out any residual repine cedes an exit. The artist has possessed the room, made a dynamic residence of it and withdraws – all with a gracious composure.

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