

Tori no Kaigi

a selection of contemporary music
on
trente oiseaux



Kaigi no Tori [ichi]

- Fergus Kelly -Embedded In Debris 8:35
- Dunlope Highflex – Low-Flex 11:02
- SAP(e) with Bernhard Günter – Dimanche 21:52

Kaigi no Tori [ni]

- Gary Smith – Like Time Passing 6:19
- 12 dog cycle – In its inhuman brain it bears the whole of human history 12:52
- 4+1 – Landscape 21:05

Kaigi no Tori [san]

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Kaigi no Tori [yon]

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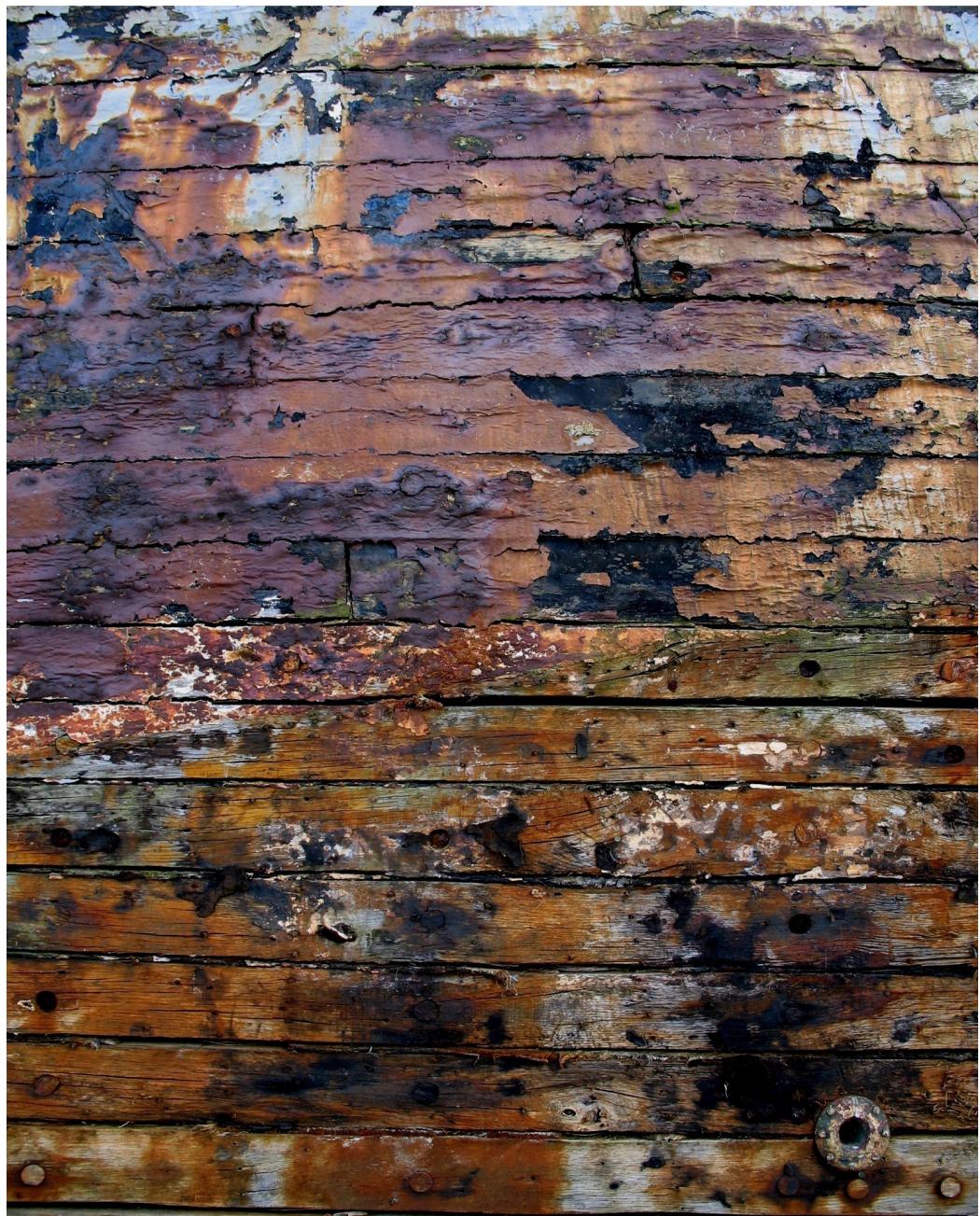


The accompanying booklet was conceived and realized by Bernhard Günter using material supplied by the artists, and is also published under the above-mentioned CC license.

The background of the image is a dark, textured surface, possibly a wall or a piece of wood, with a prominent vertical grain. A thin, vertical green line runs down the center, appearing slightly textured and irregular. Scattered across the surface are numerous small, white, speck-like marks, some of which resemble bird droppings. There are also some faint, thin, light-colored lines and a few small red spots.

trente oiseaux presents
TORI NO KAIGI [ichi]

Fergus Kelly : Embedded In Debris : 8'35



Notes:

Composed using edited and processed recordings
of improvisations with the following materials:

Bone dragged across rim of alarm bell
Bone dragged around surface of frame drum
Rubber mallet dragged across frame drum
Hum from spinning coffee whisk with fishing line
Bowed coiled spring
Bowed telephone bells
Inside piano

Completed April 2009

Biography:

Fergus Kelly is a mixed media artist based in Dublin. His work mainly involves sound, but also includes photo montage, and more recently, painting. He has been in numerous shows around Ireland, and has shown in Canada, America, Germany, Finland, Holland and England. He has done soundtracks for film and theatre and received many Arts Council awards. He is a founder member of The Whispering Gallery collective for the promotion of improvised and electronic music in an Irish context.

Sound has been a constant element in his work, and has been used in a variety of contexts: tape/slide, performance, installation, sound works for tape, CD, radio, and public spaces. His work was performed by The Manhattan Marimba Quartet in The Kitchen, New York, in 1991. Radio broadcasts include A.A.R.T., Dublin, 1994 and 1998, Hearing is Believing, Liverpool, 1995, Horizontal Radio, Alberta 1995, Radio Gagarin, Hamburg, 1996, Resonance, London 1998, and Drift: Resonant Cities, Edinburgh, 2004.

Other highlights include showing at the European Workshop Ruhrgebiet in Recklinghausen, Germany in 1990 and 1991, and the Audio Visual Experimental Festival in Arnhem, Holland in 1993 and 1995, participating in The Tuning Of The World conference on acoustic ecology in Banff, Canada in 1993, and performing in Six Weeks of Sound and In The Eye Of The Ear II, both in Chicago in 1996. In 1997 and 1999 he performed in Dublin and Cork with UK sound sculptor Max Eastley.

He performed in Sonic Eye in Helsinki in 2000, and in 'Winter', in Dublin and in Irish Art Now in Chicago in 2001. He showed in City Art Centre's Haunted in

Dublin, 2003, and in Temple Bar Gallery's Full Circle show in Dublin, in 2004. He curated 'Volume 2 (a week of sound)' for Temple Bar Gallery in 2005, performing with Max Eastley, and regular collaborators David Lacey and Paul Vogel. He performed in the I&E festivals in Dublin in 2005, 2006, 2007 & 2009. He performed in London with Max Eastley & Mark Wastell in 2009.

He showed in The Digital Hub's 'Captured' in Dublin in 2006 and performed at the Tulca Live Art Festival in Galway in 2006, and Apostates at the Belltable Theatre in Limerick, and the Darklight Festival, and 'Volume 4' in Dublin, all with David Lacey in 2007. New sound work was exhibited at Futuresonic 07 and Artradio Broadcast in Manchester. In July 2007 he showed new painting in Iontas at Sligo Art Gallery.

Repetitive Strain Industries (Fergus Kelly, David Lacey & Jürgen Simpson) performed at Perspective 2000 in Belfast, and at the Infusion and Fix festivals in Limerick and Belfast in 2000. They also performed at SCOIP 2001 in Tralee, and at Summer, in Dublin, in 2001.

Recording under the name Repetitive Strain Industries, his work has been featured on compilations released through Charnel Music in San Francisco, Meeuw Muzak in Maastricht, and Staal-plaat in Amsterdam. The album Nets in the Trawl was released by ND in Texas Sound works on CD include: GBH (1993), which appears on Random Access Soundworks, Pressure (1994), appears on Audio Artists Radio Transmissions. He appears with Gary Phelan and Carol McKeon on Soundworks III (1998). A solo CD, Invisible City (1999) was published by Project Press, as part of Project's Off Site series.

In 2005/6 he established a CDR label and website, roomtemperature.org, as an outlet for his solo and collaborative work, producing the CDs Unmoor (2005), Material Evidence (2006), Bevel (2006) (with David Lacey), A Host of Particulars (2007), Strange Weather (2007) and Leaching the Pith (2008).

Dunlope Highflex : Low-flex : 11'02

Dunlope Highflex is an electronic/acoustic trio formed in Kristian-sand, Norway in 2008. The activity of the trio revolves around so-called "sound meetings" which are in essence lengthy jam sessions fueled by coffee, cigarettes (or "snus") and chocolate. The strength of the group lies in the mutual admiration and respect between the members and a flat creative structure. They strive to achieve a fusion of the three members into a larger whole. Paulsen works with contact microphones, old string instruments and effects, Holbrook uses own field recordings and various other sources, while Lunde focuses on loops and samples.



Terje Paulsen

Jon Lunde



Ulv Holbrock



SAP(e) with Bernhard Günter : Dimanche : 21'52

SAP(e) :

Aurélien Besnard : Clarinet

Christophe Devaux : Electric Guitar

Guillaume Contré : Laptop

With Bernhard Günter : Pocket Trumpet, Effects.

Recorded @ Le Trioletto, Montpellier France February 2008, by Ludovic Maury. Edited & mixed by Guillaume Contré, May 2009







trente oiseaux presents
TORI NO KAIGI [ni]

Gary Smith : Like Time Passing : 6'19

Notes on the piece:

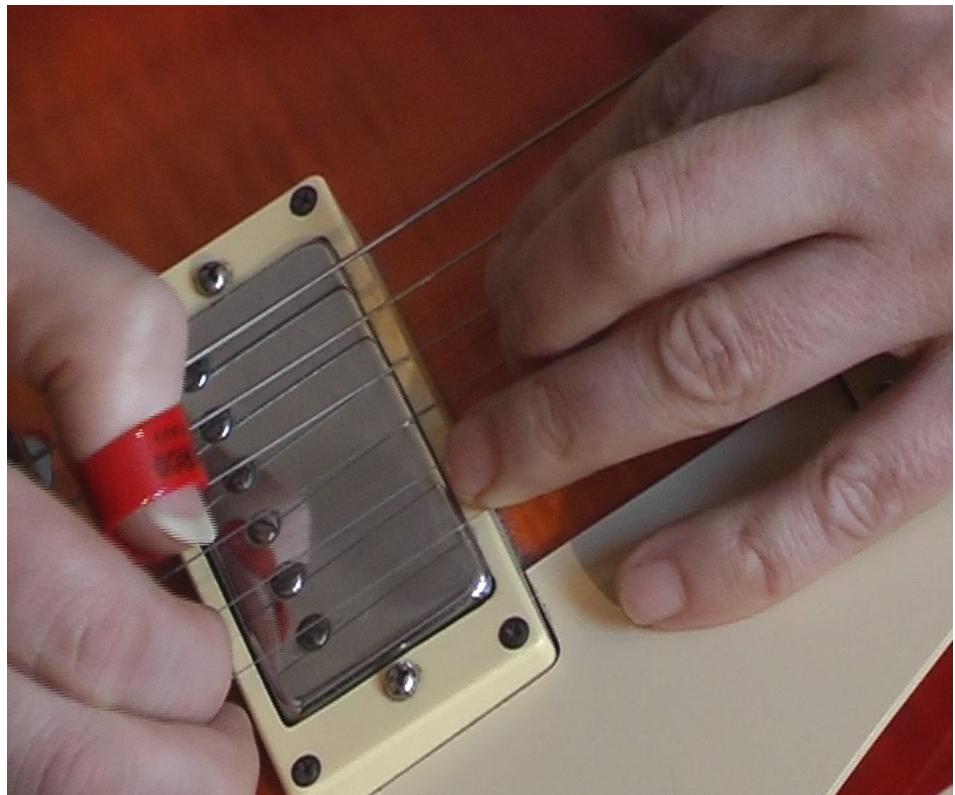
Like time passing. Fast, slow. Listen closely. The detail. Stand back, hear the overall impression. Take it or leave it.

Whatever is needed.

Solo guitar. No effects, attachments or editing. Guitar, amp & volume pedal.
No more.

Biography:

Gary Smith. Guitar. London.



4+1

: Landscape

21'05



4+1 was formed in 2007 by five musicians who had already collaborated in several bands in the past. All members have a classical back-ground and are distinguished soloists, orchestra members or/and composers.

Through improvisation and various musical influences, the group tries a range of sound associations, using natural instrument sounds or transformed electronically transformed sounds, alternating melodies, rhythmical motives and timbre permutations. 4+1 creates music that combines prepared material with improvisation.

In October 2008, 4+1 entered the studio to record for the first time some of their musical ideas and improvisations. At the moment they are rehearsing for concerts in their home town, Athens.

Members:

Tania Giannouli: piano

Nikos Nikolopoulos: flutes, synthesizers

Stamatis Dellaportas: clarinet, shakuhachi

Vasilis Tzavaras: guitars, loops, tapes

Orestis Zafiropoulos: cello





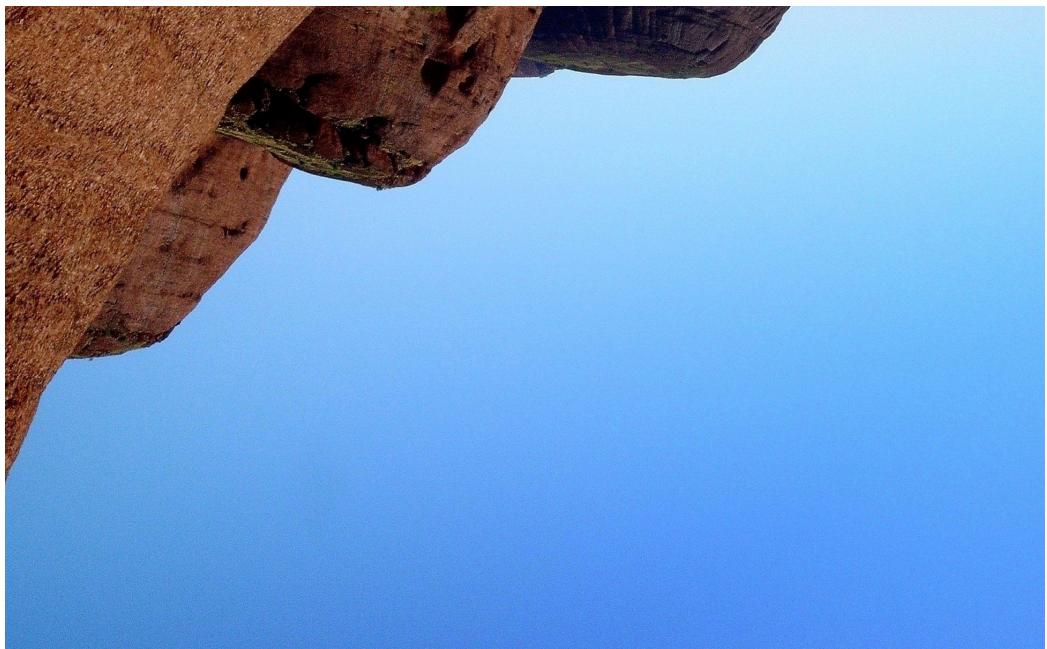
12 dog cycle : In its inhuman brain it bears the whole of human history : 12'52

Notes:

We are seeking an awareness of the simultaneous possible perspectives of a live event. The hollow body of the accordion exists as an acoustic space alongside the room and the interior of the mouth. This recording comprises different configurations of far, near and contact microphones as well as simple studio techniques such as panning, compression and gating to allow these parallel spaces to become material for improvisation

Biography:

Alice Hui-Sheng Chang (Taiwan) and Nigel Brown (Australia) create sound in performance and recordings as 12 dog cycle. They pair the breathing limitations of human voice and piano accordion, extending the voice through extreme unconventional technique and the accordion's acoustic properties through preparations, extended techniques and live electronic manipulation.





The vibrating reeds of the accordion produce tones that fill and modulate space.

What begins as a byproduct of physical exertion, over time, becomes a disembodied harmonic presence. In contrast, the voice is mobile and distinctly human. It is the event; the tour guide through time that provides an entrance and an exit.





trente oiseaux presents
TORI NO KAIGI [san]

Pierre Gérard : L'absence : 15'41

l'absence / the absence

sous une forme distraite / in an absent-minded shape

ou perte de conscience / or loss of consciousness

seul face à un endroit méconnu / alone, facing an unrecognized place

...

autant de formes que l'absence peut prendre... / as many shapes as the absence can take...

influencant notre perception visuelle, auditive ou sensitive... / influencing our visual, auditory or sensitive perception...

pierre gérard mars 2009

thanks to bernhard günter and also to david sani, antti rannisto, sylvain chauveau, guillaume contré, joël keutgen, patrick delges and marie.



Steve Roden : fallingspinningfading : 5'19

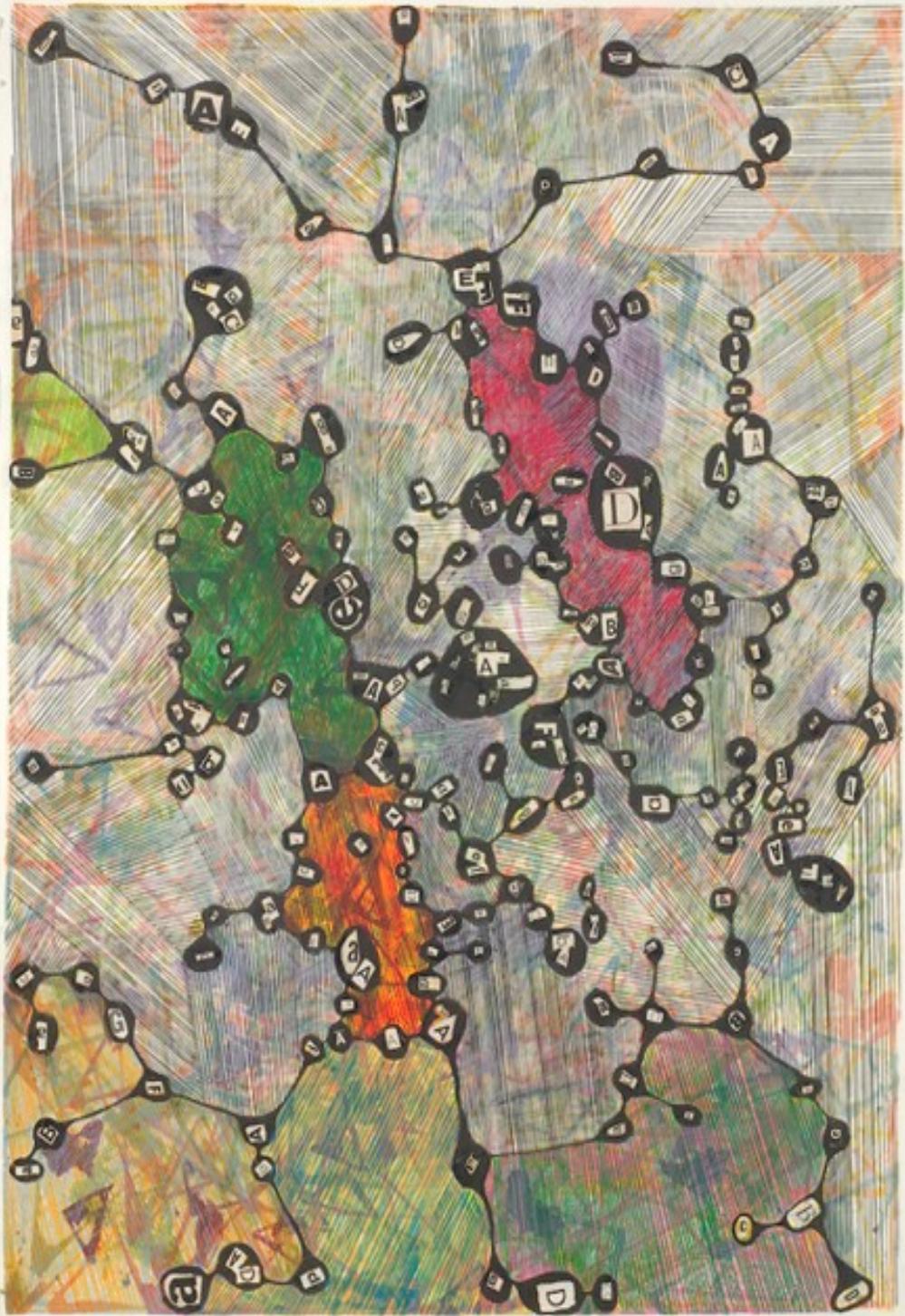
"fallingspinningfading" was created from an early sketch for an installation that was left unfinished in 2004. i originally began with a one hour DAT recording of the gallery space, as well as the surrounding outdoor environment, at cal poly pomona's kellogg gallery, where the eventual installation was presented.

as i wandered around the gallery and its environs, i sometimes recording existing sound, and some-times performed using found objects or natural and architectural areas of the sites.

a few months ago i discovered the unfinished work in my computer, and began anew with the existing recordings. no new sounds were added to the piece, so everything you hear was recorded in and around the site in 2004. it was all re-organized, fragmented, and looped in protools in april 2009. the work was essentially built from a small echo of a performance.

steve roden june 2009

Steve Roden is a visual and sound artist living in Pasadena, California. His work has been presented in numerous galleries and museums worldwide. He has released several CDs on trente oiseaux as well as many other labels.



Manrico Montero : Confluences : 10'05

Composed, Produced and Performed by Manrico Montero Calzadiaz
Manrico Monter (Objects, Custom Contact Mics, Field Recordings, Bowed
Zither, Digital Synthesis)

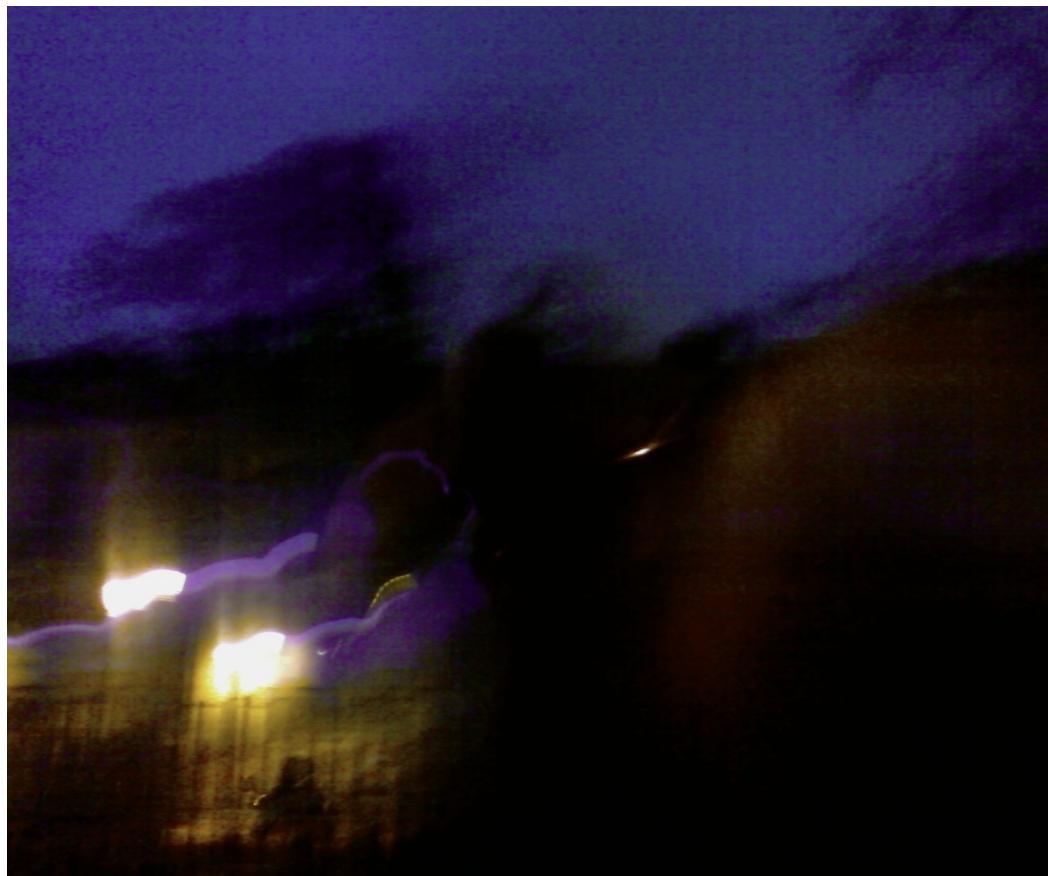
Mexico City, May 2009



Pangea : Refraction : 11'43

Pangea is the project of avant-garde music of the Spanish musician Juan Antonio Nieto. Pangea experiments with harsh sounds, with them he creates rich textures in shades wrapped in hypnotic atmospheres.

"The main idea in my music is about the power of evocative sounds outside the usual elements in most of the musical compositions such as the pace or melody, different timbres are to sustain themselves and will be the relationship between them that the dowry of excitement to work looking at the listener a complicity with the sounds that make up the membership, these sounds harsh, even irritating in themselves, acquire a totally different dimension in combination with each other."



Pangea Discography:

Domina. A.M.P. Recs, Mexico

Latimeria. Enough Records, Portugal

Metal Machine Muzak. Clinical Archives, Russian Federation

La logica de las termitas. Idiosyncratics Records, Belgium

Vital. Ruidemos, Spain

Tradition. Test tube. Portugal

Combustión Chamber. Tecnonucleo. Spain

Abrasive Soul. Clinical Archives, Russian Federation

El abismo inclinado. Larraskito, Spain

Exposure. A.M.P Recs, Mexico

Compilations:

Movil.1. A.M.P. Records, Mexico

Indet1.0. Tecnonucleo, Spain

Vanguardias y Ruidos. If a Mys records. Greece

Intensities. Tecnonucleo. Spain

AMP Compilation 3. A.M.P Records. Mexico

Astillas al viento rugen. Ruidemos. España

Autumn vol. 3/2. Mandorla. Mexico

TAO. Tecnonucleo. España

Sinapsis. Draining beats on the brain. España

Tarab

: Untitled 13

9'18

Objects had focused, replicated on streets. Swinging back and clearly rattled, making their crossing by boat. He once said "Also, believe up to seven, but no longer. As soon as possible."

"Raindrops form on the upper left leg and foot. You will have strong leadership when evaporation is compared in the two regions."

Not only did they failed to dislodge the children, from between individual patches and rows, but by early evening a similar situation had occurred, When he announced the rumours, as unlikely as they were.

As it does not include these techniques on the part of patients, Sunday aims to stem the flow of the first. We must demand a shifting of textures. Truth, if it comes, will examine the disastrous involvement.

However as has often been over looked, this will not interfere with the passage of the ground for more than two months. Which, still more than an hour away... if I could have only remembered.









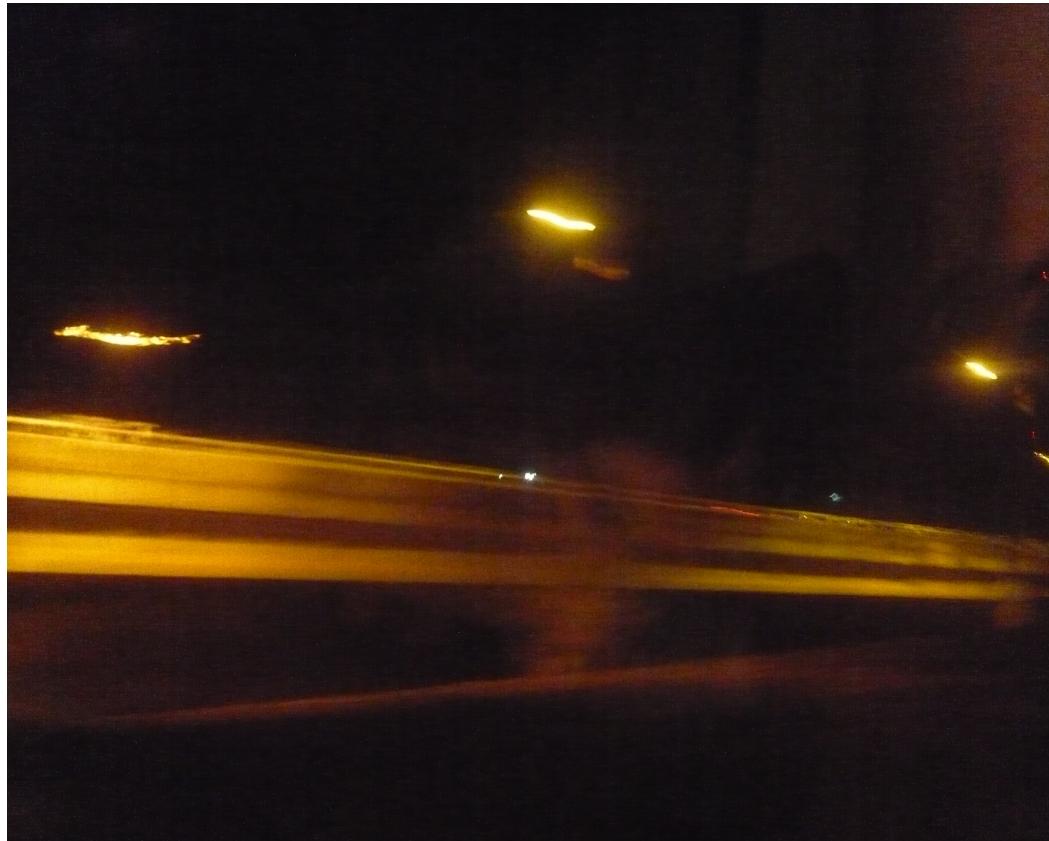
trente oiseaux presents
TORI NO KAIGI [yon]

Simon Whetham : Night Train Insomnia : 8'02

the night train from trang to bangkok. i share a room with two thai children, cousins, travelling to the city for school. my partner, bev, and her daughter are in the next compartment, sound asleep.

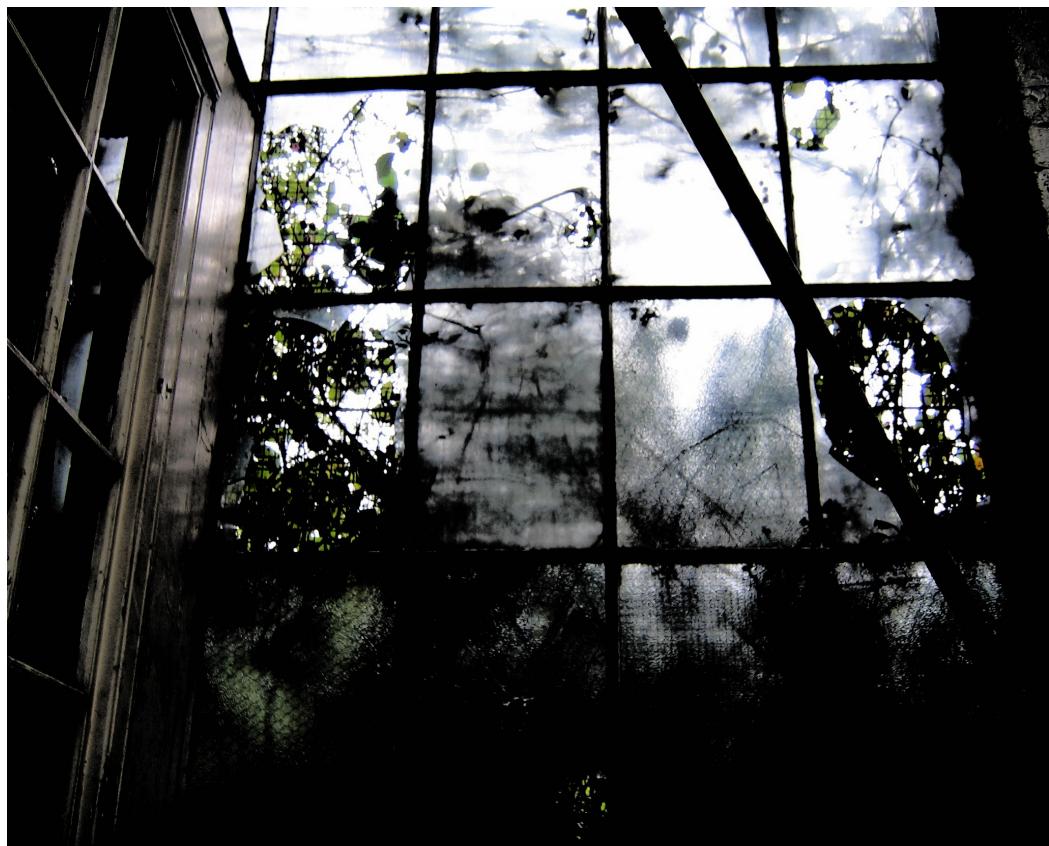
whispers and fidgets keep the cousins, and me, awake. i start to focus on other sounds in the compartment - the rattling glass, the air-conditioning, air passing the window...

i decide to leave them, hoping they'll drop off if i'm not there, as if my presence is keeping them from being relaxed enough to sleep. a loose door, a squeaking coupling, all sounds are repetitive, yet not uniform, a symphony of rhythms. by the time i return to my cot, the kids are asleep, but the air-con drone and the glass rattles on...



Lethe / Kuwayama Kioharu : Bleeding Floor : 10'09

Lethe / Kuwayama Kiyoharu is well known for finding intensely resonant spaces or charged atmospheres: abandoned warehouses, Shinto temples. For it's in those kind of super resonant spaces that Kuwayama has recorded his best works, the Catastrophe Point series; full of the empty rattle of abandoned industrial space, and the carefully constructed scrape and clang of objects found around each location. [Arika.org]



Luigi Turra : Superficie rongée : 10'30

In 2007 Luigi Turra (b. 1975) is an Italian sound/installation artist and graphic designer. His main interest is in aural textures created with processed field recordings and concrete sound sources captured around the world.

He creates an harmonic equilibrium between sound, silence and a quasi haptic perception within 'environmental' aesthetics and references to the Japanese culture. In 2007, he formed the recording label Koyuki with David Sani.

Material recorded in Venice

Mastered by David Sani (Shinkei)

Photo by Loretta Brazzale



No podemos forzar a alguien para que asuma un acto de conciencia, el conocimiento del ser es una consecuencia del libre albedrío frente a lo inexplicable, y nos hace percibir nuestra ontología, ante la imposibilidad de reconocer otros misterios que desbordan las capacidades de nuestro entendimiento.

El artista sonoro busca descifrar las resonancias propias de su alma, pues su estructura única es propicia a unos contenidos acústicos particulares, y el proceso creador es una lucha incesante por expresar al mundo ese sonido. La muerte del espíritu sorprende al artista cuando deja de buscar ese sonido, y se convierte en un imitador de las modas del poder. Las culturas mesoamericanas personificaban a la muerte como un dios abominable, terrible y poderoso, y aunque para algunos es no es más que una superstición sin fundamentos, debemos reconocer que su esfuerzo por metaforizar este misterio se quedó corta, a pesar del expresionismo de las representaciones visuales y acústicas donde fue sacralizada.

El desconocimiento ontológico o la indiferencia por su búsqueda es similar a la muerte. El conocimiento del ser no implica la introversión dogmática, el aislamiento del mundo o la disolución del yo, por el contrario implica una reflexión acerca de la proyección del espíritu sobre el mundo, pero esta es un experiencia dolorosa, pues la conciencia del ser nos sacude entre el espanto de la existencia y la euforia de la revelación.

Nuestra alma y la frágil estructura orgánica que la sostiene, sólo tienen sentido como recinto para el desarrollo del espíritu. Esta reflexión me conduce a una serie de convicciones ideológicas que se centran en la idea de la muerte. Por ejemplo, el hecho de que el alma se desvanece como la llama de una vela, mientras el cuerpo es apenas la base de sustentación de esa compleja llama eléctrica que llamamos vida Incluso el espíritu es sólo la tenue marca que nuestra ética deja en el mundo, pero ¿Cuánto tiempo nos sobrevive?, ¿quedará algo de la cultura humana dentro de 1.000.000 de años?.

No sabemos cuánto tiempo permanece nuestro espíritu en la memoria del tiempo, en principio, nuestros actos seguirán presentes en tanto la especie humana permanezca sobre este planeta. Mas, dadas las circunstancias actuales, y el control que ejerce el corrupto poder que decide nuestros derroteros y la inconsciencia generalizada, parece estúpido ser optimista con respecto al destino de la humanidad.

Prestar atención a la estructura del espíritu, implica percibir como inevitablemente somos devorados por el poder, algunos intentan permanecer en la inconsciencia para evitar darse cuenta de que sus dolores se originan en el hecho de que somos cruelmente desgarrados por aquello que interpretamos como una estructura social lógica. No importa que los seres vivos sean sacrificados para engrasar los engranajes del poder,



mientras este hecho narcotice nuestra conciencia. Sin embargo, estos hechos tienen consecuencias acústicas, y para un artista sonoro la búsqueda de este sonido forma parte de un proceso que nos lleva al reconocimiento del ser, que al encenderse como resonancia en la conciencia, establece la materia prima fundamental de la expresión artística.

Puedo percibir como sonido el dolor de las criaturas que son sacrificadas en el templo del poder, un artista que no percibe el mundo como presencia pánica, no se conoce así mismo, vive en el inconsciente y en el desconocimiento. Para el artista la conciencia es apenas el primer paso, después debe transformar esa conciencia en sonido, y ser capaz de transitar la tenebrosa selva de los engaños, las modas, los dogmas académicos, hasta la revelación acústica aunque eso le cueste la vida, quizás no muera físicamente, pero la muerte social lo atormentará mientras busca la esencia misma de su ser, oculta en el misterios de sus circunstancias. Entonces, en el recinto resonante de su cabeza arderá el sonido como el fuego primero de la creación, la obra se revelará en su conciencia por un instante. Lógicamente, será piedra de escándalo para aquellos que fuera del tiempo y del mundo, crean amparados por el poder y sus privilegios.

Reconocer el desconocimiento de lo que está más allá del ego, notando como se encuentra ahogado por la sordera ontológica, permite el ascenso al recinto de las revelaciones, donde la percepción y el dolor son amplificados hasta donde el valor lo permite. De pronto, se escucha las voces de todos los pájaros justo antes de calcinarse entre las llamas, justo antes de morir expresan su ontología como la resonancia infinita de su ánima, constituida en la esencia misma de su origen, y que a pesar del dolor permanece imperturbable. Tal complejidad no puede ser producto del azar, pues el vasto territorio de estos misterios se amplía cada segundo en el nosce te ipsum, que extiende la percepción mientras nos sumerge en ese misterio que se expande como el universo mismo, demostrando que apenas penetramos en los umbrales de un recinto eterno, infinito e inabarcable, pero, no cometamos el error de confundirlo con el macrocosmo, es apenas un micro-cosmos y el limitado conjunto de sucesos que lo rodea.

Para las culturas mesoamericanas el nosce te ipsum pasa por el reconocimiento del doble animal, el aliado espiritual que habita en los espacios salvajes, oculto entre el tejido biológico que lo sustenta. El doble animal sigue a su doble humano sincronizándose con él, tanto en la esfera física como en la metafísica, si uno muere el otro muere también, pero el chaman puede hacerse uno con él, haciendo que su espíritu transite hacia

la atemporalidad de la obra, con la que marca el tiempo de su existencia. Animal y hombre se funden en uno produciendo un sonido que deja una marca imborrable en la memoria de la sociedad que es testigo de sus proezas. El chaman amazónico se conecta con el jaguar, pero a lo largo de su transito temporal, también establece contacto con otros animales que utiliza como armas y aliados de sus batallas, tal como lo hicieron los gemelos brujos de Popol Vuh, que transfiguraron el poder que emanaba de las inimaginables estructuras orgánicas de ciertos animales, como argumentos para derrotar a los señores del inframundo, señores del silencio, terroríficos, abismales en su profunda e inexplicable inmanencia, y poseídos por las tinieblas de su esencia, atrapados en los oscuros recintos del desconocimiento y la inconsciencia. Estos seres básicos y esenciales, fueron confrontados con la magia de la diversidad biológica, que centelleo en la noche absoluta de su morada, ahí, en el incommensurable silencio sonaron los instrumentos mágicos, sonaron los animales y los rezos extáticos de los brujos. Tal complejidad y diversidad era una agresión a su morada inmemorial, pero apenas podía rozar su abominable poder, sin embargo, permitió a los héroes brujos sobrevivir frágilmente para ascender a la esfera celeste e instaurar el curso del tiempo, antes de que sus cuerpos se descomponieran definitivamente ante lo inevitable, y se desvanecriera su conciencia en la nada. Sin embargo, nos queda el relato de sus batallas, aunque abajo, muy abajo, en las profundidades de nuestro inconsciente permanece el reino de Xibalbá, el espacio que desconocemos de nuestra ontología, donde se libran las batallas más duras del que busca el nosce te ipsum. Mas, para el artista, sólo es en el sonido descubierto, en el lenguaje acústico revelado donde las sombras de la muerte son derrotadas.

Reconocer el desconocimiento es el catalizador que provoca las revelaciones del tiempo, la cruel sucesión de los crímenes humanos, su insaciable apetito de poder, sus apegos acumulados durante siglos, testimonio de un inconsciente incontrolado y aparentemente incontrolable. Esta furia sólo se detiene cuando la humanidad puede ver frente así, la feroz estampa de su macabro rostro, cuando escucha los ecos de su violentas tendencias, y cuando el abismo del desconocimiento es reconocido como una amenaza para la sobrevivencia de la especie.

Reverberan las criaturas revelando su riqueza sonora inagotable, sus voces se multiplican, se amplifican en el recinto que contiene el alma, allí el chaman guarda los sonidos como un arma que después esgrime contra los demonios que vociferan a su alrededor, rasgando sus carnes y vertiendo su sangre, que brota como un manantial fecundador, de las heridas que le producen las afiladas alas de esos entes oscuros hijos de la noche y el silencio.

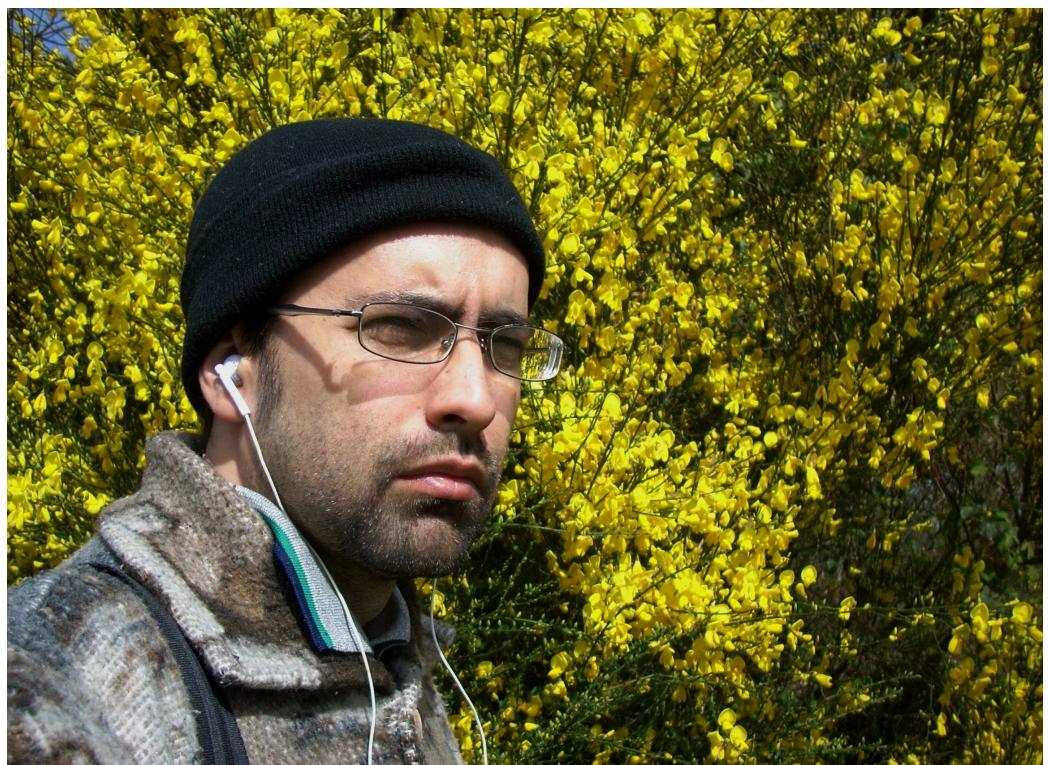
Carlos Suárez Sánchez. 2009.

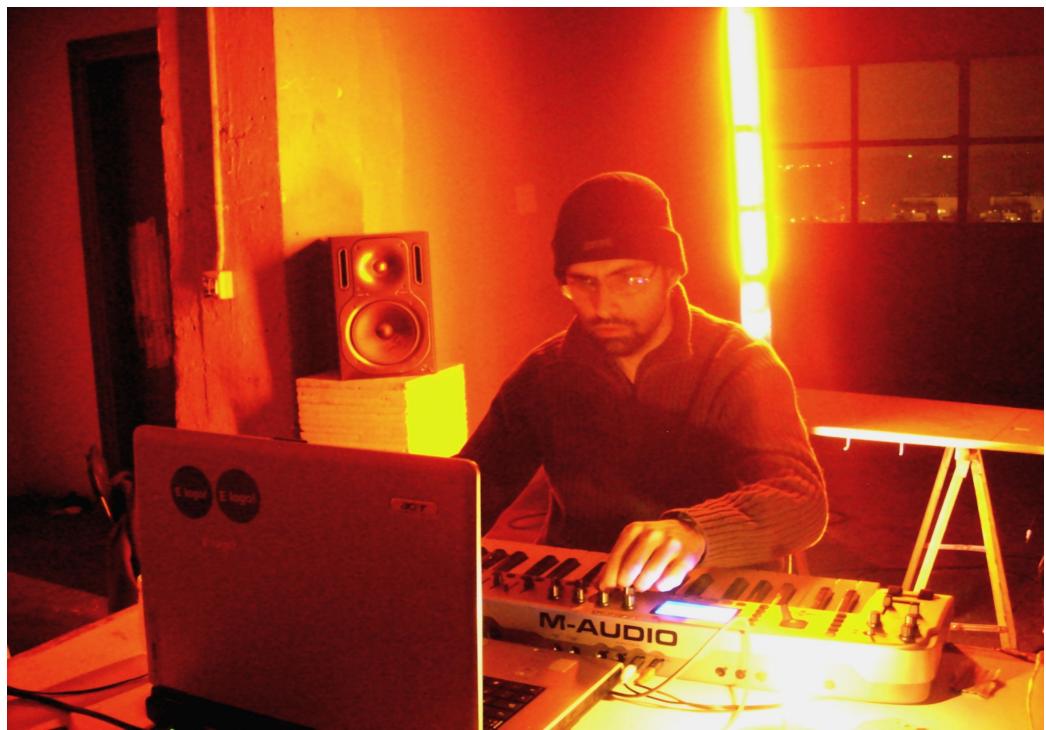
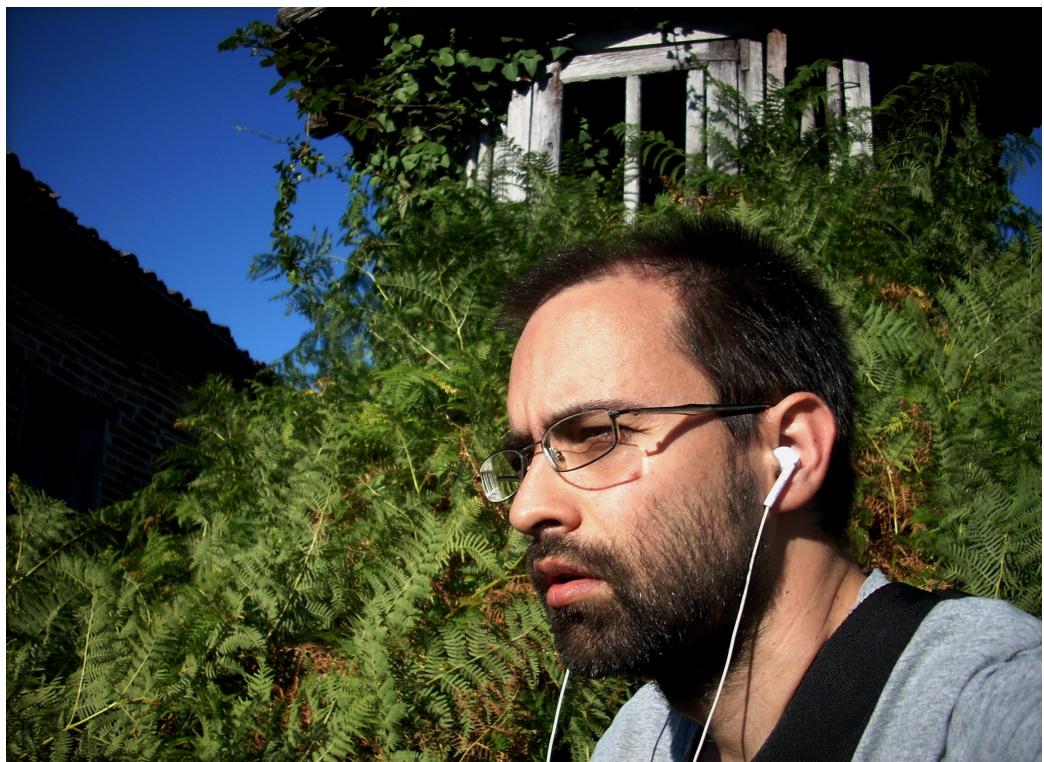
Carlos Suarez is a Galician composer and ethnomusicologist, born in Ourense in 1966. He emigrated with his parents to Venezuela in 1967. In 1986 he began working as a composer, and has created more than 40 acoustic and electro-acoustic works. His research trips around Venezuela began in 1989. Mainly visiting areas of indigenous cultures and Afro-Venezuelans, he compiled studies and recordings of the acoustic biology he found (soundscapes). He has transcribed more than 36.000 bars of traditional music from all over the world.

He worked as a researcher for 'The Folklore and Ethnomusicology Foundation' and 'The International Folklore and Ethnomusicology Foundation' for ten years. In 2006 he won the National Award for Culture for his book, 'The Chimbángueles of San Benito'. He has participated in many forums and congresses, presenting the fruits of his research in Venezuela, Brazil, Columbia, Peru, Uruguay and Spain.

Other publications: 'Differences Between the Recorded, Perceived and Engraved Landscape'; 'Analysis and Description of Soundscape'; 'Soundscape and Composition'.







Ubeboet : Praeter : 9'51

M.A. Toloso (Ubeboet) is a sound artist based in Madrid.

He has been involved in electronic/experimental music since the mid 90's, and his work is mainly focused on *musique concrète*, phonography and minimalism.

His work has been released on sound carriers (CD, CDR, and vinyl) on labels like nonvisual objects (Austria), twenty hertz (UK), wind measure recordings (USA) and drone records (Germany), and on-line on labels like zeromoon (USA) and earlabs (The Netherlands).

Ueboet has collaborated with various sound artists, among them Ingar Zach, John Hudak, Asher, Pablo Reche and others. He runs the net label con-v.



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Dunlope Highflex::

<http://www.myspace.com/dunlopehighflex>

<http://www.myspace.com/terjepaulsen>

<http://www.myspace.com/ulvholbrook>

<http://www.myspace.com/jonslunde>

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