

Lawrence Casserley *Signal Processing Instrument, Voice, Percussion*
Adam Linson *Double Bass, Live Processing and Sampling*

Lawrence Casserley and **Adam Linson** met first when Linson joined the Evan Parker Electro-Acoustic Ensemble for the **Free RadiCCAls festival at the CCA, Centre for Contemporary Arts, Glasgow** in November, 2004. They formed an almost instant rapport, which has continued ever since. During Casserley's European tour in May, 2007 they met again and performed with the Ensemble at the **Musik Triennale Köln (Cologne Music Triennial)**, after which Casserley spent several days in Berlin. For two of those days they recorded together in Linson's studio. "Integument", a CD of those sessions, was released on psi records on March 30, 2009. The core of their duo is the combination of Linson's Bass with Casserley's Signal Processing Instrument, but they also supplement this with Casserley's voice and percussion and Linson's live processing and sampling. As well as accomplished performers, both participants are experienced lecturers and workshop leaders. Hear them at the **2009 London Jazz Festival at the Mopomoso event at the Vortex**.

BIOGRAPHIES

Lawrence Casserley (born August 10, 1941 in Little Easton, Essex, UK) has dedicated his career to the development of live electronic processing as an instrument in its own right. In 1952 his family moved to New York, so his later schooling and university education were in the USA. After one year at Columbia University, New York, he left in order to develop his increasing



interest in music. While undertaking various employment he attended evening classes, and later part-time day classes at the Chicago Musical College, Roosevelt University, Chicago, studying composition, conducting, percussion and flute. In 1966 he received a BMus degree with a major in composition, and returned to the UK to pursue postgraduate studies in composition, conducting and percussion at the Royal College of Music, London. In 1967 he became one of the first students on the new Electronic Music course at the RCM taught by Tristram Cary. In 1970 he was

invited to join the RCM teaching staff as Cary's assistant, and subsequently became Professor-in-Charge of Studios and Adviser for Electroacoustic Music, before taking early retirement in 1995.

From the 1970s onwards he led and/or performed with many live performance and/or multi-media groups, most notably Hydra (the multi-media group he formed with Eddie Franklin-White), Peter Donebauer's VAMP (Video and Music Performers), Tube Sculpture and the Electroacoustic Cabaret. During the 1980s he collaborated with Simon Desorgher in creating the Nettlefold Festival, which later became the Colourscape Music Festival; he continues to be a Director of Eye Music Trust, which runs this festival, as well as many other events and educational projects based around Peter Jones's inspiring inflated structures. He also collaborates with Peter Jones on interactive audio-visual installations under the title "Chromatic Harmony".

Since leaving the RCM he has focused on free improvised music, and has developed a Signal Processing Instrument especially for live sound processing in improvised music. The initial development of the SPI was undertaken during two residencies at STEIM, Amsterdam. He is best known for his collaborations with Evan Parker (CDs on Touch and psi) and his Electro-acoustic Ensemble (CDs on ECM) which includes the likes of Barry Guy, Paul Lytton, Phillip Wachsmann, etc., but has also collaborated with many other musicians for performances throughout Europe, North and South America, India and Japan. He also has CDs released by Sargasso, Leo Records, Konnex Records, and Maya Records.

Visit Lawrence Casserley on the web at <http://www.lcasserley.co.uk>.

Adam Linson, is a double bassist, improviser, composer, and developer of real-time interactive systems for live performance. Born in Los Angeles, he has been active on the double bass and with computer technology since age 11. For the past decade, he has been based in Berlin, Germany, performing and recording on both sides of the Atlantic, acoustically and with electronics, as a soloist and with groups of all sizes.



He has released a solo album on Evan Parker's psi label, as well as a duet album with live-electronics pioneer Lawrence Casserley. At the Total Music Meeting 40th anniversary in Berlin, he performed in a quartet with Evan Parker, trumpeter Peter Evans, and composer-performer Richard Barrett, as well as in an acoustic quintet led by pianist Fred van Hove. Other work includes performances with the Evan Parker Electro-Acoustic Ensemble and recording with them for ECM, and a guest performance with the Alexander von Schlippenbach Trio (Schlippenbach / Parker / Lovens). His latest performance at the Huddersfield Contemporary Music Festival was with the John Butcher Group, premiering a commissioned octet work by Butcher, who has released the performance on his Weight of Wax label.

In addition to these and other on-going collaborations, he also has done sound design for international contemporary dance productions. His current projects include Systems Quartet, an electro-acoustic group he cofounded with Axel Dörner, Paul Lytton, and Rudi Mahall, as well as work designing and implementing his own interactive computer compositions and installations. Past projects include developing custom hardware controllers during residencies at STEIM, Amsterdam, in 2004 and 2008. Before moving to Berlin, he earned a BA in Philosophy at the University of California, San Diego, where he also studied music with George Lewis and Bertram Turetzky. Currently, he divides his time between Berlin, Germany and Halifax, Nova Scotia.

Visit Adam Linson on the web at <http://www.percent-s.com>.

PRESS

Integument Lawrence Casserley - Adam Linson Psi

Jean-Michel Van Schouwborg, Improjazz (France) - Juillet/Août 2009

Dans cette époque où beaucoup se veulent post moderne et d'autres branchés, la scène des musiques alternatives est envahie par une quantité de propositions esthétiques / démarches électroniques parmi lesquelles certaines laissent perplexes. Un ordinateur portable, une carte son, une mixette, un ampli (de guitare ?) et le tour est joué. Lawrence Casserley a consacré toute son existence au développement de la musique électronique et plus précisément au *Real Time Live Signal Processing*. Il a mis au point son propre système de traitement du son des instruments en direct qui tire profit d'une expérience considérable. A l'écoute des différents projets auxquels il participe, il faut bien avouer qu'il est difficile de se faire une idée exacte de son champ d'action et de son potentiel sans suivre notre homme à la trace. *Live aux Instants Chavirés* chez Leo /1997 avec Noël Akchoté, Evan Parker et Joël Ryan était une excellente carte de visite. Mais depuis cette époque, Casserley a multiplié les collaborations et chacune d'entre elles révèle une nouvelle dimension interactive (avec Barry Guy & Evan Parker, Charlotte Hug, Jeffrey Morgan, etc...). Adam Linson est un excellent contrebassiste qui a développé un travail avec l'électronique et l'échantillonnage. Il a joué avec *l'Electro-Acoustic Ensemble* d'Evan Parker dont Casserley est un membre actif depuis des années. Son coup d'archet est phénoménal. Il concentre ici son jeu sur les variations très subtiles de pression sur les cordes et le crin.

Integument nous entraîne dans une singulière mise en commun de l'instant, des possibilités expressives de la contrebasse et des multiples métamorphoses via l'électro-acoustique. Lawrence Casserley utilise la source sonore de la contrebasse de son collaborateur en direct, en échantillonnant et avec un savant dosage des retards (lire delay) qu'il manipule via la surface de tambours électroniques. Ses mains impriment des mouvements secrets sur la surface des caoutchoucs noirs et ses pieds actionnent un assortiment de pédales alors qu'il contrôle les écrans de ses Mac portables. De temps à autres ses machines projettent une improvisation « virtuelle » qui évoque distinctement une vision surréelle des échanges précédents. Casserley et Linson transforment le temps et l'espace et plusieurs écoutes successives n'en altèrent le rayonnement multidimensionnel. Fascinant.



L. Casserley Adam Linson

Integument

Psi CD

I was hesitant digging into *Integument*, a meeting between signal processing wizard Casserley and bass phenom Linson, since I wasn't knocked out by the latter's recent solo disc on Psi. But the buzzing intensity this duo creates is just the ticket, making for a disc of mostly rough edges and very little complacency or dawdling. Indeed, they enjoy opening pieces abruptly and pursuing the consequences of these beginnings: a disorienting whine opens "Stratum spongiosum," while "Squamous epithelium" announces itself with rough sawing, filled with pauses and with a compelling fragmentary quality. The two players have a provocative relationship too. While it's often Linson who creates these introductions, Casserley enters as if dropping some chemical compound into the sound, some kind of acid which sets it ablaze, and Linson almost sounds as if he's trying to escape. On "Wandering leukocytes," however, the moaning arco and Casserley's spectral sounds merge compellingly, as close to mirror images as they've gotten to this point. But when Linson's own processing and sampling rig is opened up on this track, things get more unpredictable: there's a passage of stark and mournful bass, freed from processing, some vocal shushing from Casserley, and some sonic deep-diving. It's all over the map in the best way. While that's probably the richest track here, many are nearly equal to its pleasures: "Cycloids" is gloriously dizzying, like backwards tapes of car engines starting, and "Chromatophores" sounds like a chorus of singing metallophones, with multiple granulations and details emerging in lengthy explorations. **Jason Bivins**



Lawrence Casserley & Adam Linson *Integument*

Psi CD

Integument is a cross-generational dialogue between two musicians who met in the context of Evan Parker's Electro-Acoustic Ensemble. Adam Linson is a strong and technically refined Californian double bassist now resident in Berlin, where this music was recorded in May 2007. He grew up computer-literate during the 1980s and became seriously interested in live processing while studying with George Lewis in San Diego. Lawrence Casserley's involvement with electroacoustic music dates back to the late 1960s. He has interpreted Stockhausen scores, done inspired work with sound poet Bob Cobbing and performed in a variety of improvising situations. Here he uses a signal processor to enhance and extend the sound of Linson's instrument.

They aim for a kind of musical symbiosis. Linson pinpoints the key issue in his accompanying notes, congratulating Casserley for using his bass playing as a source, rather than a mere resource. It's a mutually enriching arrangement, transcending any uncomfortable sense of host and parasite that the relationship of instrumentalist and processor might superficially suggest. To my ears, that mutuality wasn't adequately realised in *Solar Wind* (Touch), Casserley's 1997 duet with Evan Parker. On this occasion, though, Linson's bowed bass retains its core identity even as it undergoes transformation, sturdy enough to grow within the powerful digital crosscurrents. Linson reports that he found out new things about his own playing during the session. On a couple of tracks he complicates matters with his own processing input, without muddying the flow. Casserley's approach doesn't generate much warmth, but it can open up impressive vistas – and with Linson's collusion it does just that.

Julian Cowley

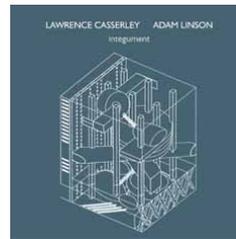


Integument

Lawrence Casserley / Adam Linson | Psi

By Glenn Astarita

Lawrence Casserley and bassist Adam Linson first became acquainted when the latter joined saxophonist Evan Parker's Electro-Acoustic Ensemble in 2004. In the album notes it is stated that the artists commenced a volley of email exchanges amid a suggestion by Parker, who said that they "have a free ranging dialogue." As conversations ensued, it led to the fruition of this two-day session.



The dialogue between these musicians is perhaps centered upon a continual reengineering process. In a loose sense, they convey notions of mad scientists who are splitting musical molecules. Here, Linson's bass lines provide a fractured rhythmic underpinning to Casserley's curiously interesting noise-shaping maneuvers on signal processor. With creaky drones and Casserley's slithery signal processing effects, the duo navigates through hallowed walls of doom while communicating in alien-speak. It's all in good fun, however.

Somewhat amazingly, the musicians conjure up resonating effects-based passages that are unique, especially when we consider the hordes of electronics-touched albums by jazz, rock and avant-garde performers. The duo dishes out asymmetrical cadences shaded with phased and windswept treatments as they seemingly work within a time capsule of sorts.

On "Basement Membrane," the twosome engages in a free-form dialogue, where Casserley's signal processing sounds like shards of metal spewing across the studio. Then Linson heightens the intensity due to his soaring arco bass phrasings that seem to extract notions of loneliness or isolation; vivid imagery is inherent within the preponderance of these pieces. Linson also employs live electronics and sampling to enhance the bizarre and largely polytonal dreamscapes. It's an entrancing effort that stands out in radiant colors among similar undertakings of this ilk.