

Wachowski, Witold

Symphony No : Introduction

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Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.



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Introduction

Witold Wachowski

translation: Ewa Bodal

An avant-garde composer, associated with progressive genres of music and controversially received works might seem to be an ideal – and thus, in a way, obvious – interlocutor for the editors of a journal that itself decided to provoke with the word “avant” in its title. Nothing could be more wrong. It would be a misunderstanding to expect any facilitation, a miraculous coming together of thoughts on the science-art field, knowing winks of the eye, or understanding without unnecessary words.

Glenn Branca is unruly and individualistic as an artist, but also unruly and individualistic as an interlocutor. The exchange of opinions turned out to be far from easy, a few times we even “got one in the head”. Our provocative questions resulted in various, but always clear reactions from the American composer. Yet, even those questions which turned out to miss the mark provided a rather brilliant picture of the creator’s attitude. Musical embodiment is, on many levels, consistently obvious for him. However, in Branca’s case this corresponds with an uncompromising approach of a progressive artist. He is also an artist who does not express a particular urge for cooperating with scientists, entering sub-personal areas of creating art and reception thereof. He does not need that; he works with a completely autonomous laboratory, and his body of work is contemporary in and of itself, and not through extra-artistic connections. When these are suggested, he says, for example, *Maybe you should be talking to a businessman.*

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Glenn Branca – one of the most renowned contemporary avant-garde composers. This American creator, who composes and performs his own music, is associated with such musical genres as *No wave* or minimalism. Attended the York College and the Emerson College in Boston. The founder of the avant-garde theatre group Bastard Theater. Experimented musically with, among others, electric guitars. The initiator of numerous music projects; boasting a large and attractive discography. The winner of the prestigious award of the Foundation For Contemporary Arts, an organization founded by, among others, John Cage, who... could be counted among Branca's critics.

Discography:

- Lesson No. 1 (99 Records, 1980)
- The Ascension (99 Records, 1981, Acute Records 2001, Fortissimo Records 2010)
- Indeterminate Activity of Resultant Masses, (Atavistic, 1981/2007)
- Bad Smells from Who Are You Staring At? with John Giorno (GPS, 1982)
- Chicago 82 - A Dip In The Lake (Crepuscule, 1983)
- Symphony No. 3 (Gloria) (Atavistic, 1983)
- Symphony No. 1 (Tonal Plexus) (ROIR, 1983)
- The Belly of an Architect (Crepuscule, 1987)
- Symphony No. 6 (Devil Choirs At The Gates Of Heaven) (Atavistic, 1989)
- Symphony No. 2 (The Peak of the Sacred) (Atavistic, 1992)
- The World Upside Down (Crepuscule, 1992)
- The Mysteries (Symphonies Nos. 8 & 10) (Atavistic, 1994)
- Les Honneurs Du Pied from Century XXI USA 2-Electric/Acoustic (various) (New Tone, 1994)
- Symphony No. 9 (I've future) (Point, 1995)
- Faspdelaybop from Just Another Asshole (various) (Atavistic, 1995)
- Songs '77-'79 (Atavistic, 1996)
- Symphony No. 5 (Describing Planes Of An Expanding Hypersphere) (Atavistic, 1999)
- Empty Blue (In Between, 2000)
- Movement Within from Renegade Heaven by Bang On A Can (Cantaloupe, 2000)
- The Mothman Prophecies [Soundtrack] (contributed 1-minute "Collage") (Lakeshore Records, 2002)
- The Ascension: The Sequel (Systems Neutralizers, 2010)
- Symphony No. 7 (Graz) (Systems Neutralizers, 2011)

Online resources:

<http://www.glennbranca.com/>

http://www.brassland.org/ahb/writing/archives/2006/03/the_master_marg.html

<http://media.hyperreal.org/zines/est/intervs/branca.html>

<http://opinionator.blogs.nytimes.com/author/glenn-branca/>