

plants seem to favour a moodier sonic world, hovering between the uncanny and the haunting.

Meanwhile, Bach Artillerie, Deerhoof drummer Greg Saunier's collaboration with keyboardist Curt Sydnor, reimagines *The Goldberg Variations* and *Brandenburg Concerto No 5*, adapting the canons for drums and live synths and rearranging the concerto movements for MIDI. This charming experiment breaks down Bach's Baroque compositions into proggy pieces, inserting jazz fusion licks and basso continuo grooves between Saunier's barrages of syncopated fills and Sydnor's counterpointed polyphonic melodies. This may sound like anathema, but the duo reconfigure the source material with genuine appreciation – and Bach's precise structures are sturdy enough to withstand a little heavy artillery.

The first of two new projects by Deerhoof guitarist John Dieterich, *Highsigh* with Ro(b)bert Lundberg and Matt Mehlan mirrors the sporadic energy of his main band, but settles into a luminous pop-adjusted patchwork, triangulated by the freak psych and pastoral experiments of Animal Collective and the melodic excursions of Black Dice and Wolf Eyes. Yawning, squeaking synths float around fried guitar riffs and tense beats, only to be corralled by iridescent cello phrasing, blooming brass washes and dreamy vocal lines. Although songs are held together by broken rhythms, motifs pull apart just as they begin to coalesce, betraying a delightful spontaneity.

Given John Brennan's offbeat pedigree, Dieterich's collaboration with the EarthBall drummer is unexpectedly tuneful and structured. Physic's approach is still quite eccentric, but the abstract impulses primarily infect the atmosphere and textural quality of the soundscape, while the songs march along linear, ominously cinematic paths. The short run of *Love Is So In Love* suggests the two Johns might, hopefully, return to further explore this story.

Antonio Poscic

Paul Beaudoin

Signal Loss

Dragon's Eye DL

Connectivity fascinated Nikola Tesla. Although his inventions – radio technology, the electrical transformer, robots – needed physical structures to function correctly, one of his ultimate obsessions was how energy and information could be passed on without visible means of support.

This is where Paul Beaudoin's *Signal Loss* comes in. Originally conceived as a sound installation for the Nikola Tesla Museum in Zagreb, *Signal Loss* doubles back on Tesla's fascination for invisible connectivity to wonder what happens to any structure – electrical, emotional or cultural – when it fails to connect. Based in Tallinn, Paul Beaudoin is a multidisciplinary artist whose academic approach takes him down avenues from painting, text and performance to experiments with sound. For *Signal Loss*, Beaudoin exploits his interest in perceived silences, the sound gaps that are often ignored but are rich with

quiet stories and resounding depths.

Beaudoin takes a deep dive into these lost silences, using slowburning ambient textures to expose their importance and textural levels. "Wardenclyffe (Nothing Returned)" takes its cue from the Wardenclyffe Tower Tesla built near New York in 1901 with the intention of using it to transmit messages. The tower was never used, and Beaudoin's track is a tribute to its unrealised potential.

"Parasitic Oscillation" is named after the unintentional phenomenon wherein electric circuits produce looping, fluctuating waves of accidental feedback. Beaudoin exploits these accidents to fashion a delicate exercise in feedback-driven sound that develops, sustains, then fades away.

The album's closing track "Last Known Transmission" takes chiming, piano-like notes dangerously close to distortion while distant bleeps are sprinkled across a piece that shimmers with a dignified loneliness. As much a reflection on the isolation and lack of recognition Nikola Tesla suffered throughout his career as it is a collection of sensitive, thoughtfully constructed sound works, *Signal Loss* offers a tantalising glimpse into Beaudoin's working processes.

Simon Coates

Josh Berman Trio

Everybody Else's Life, Too

Corbett Vs Dempsey CD/DL

Nick Mazzarella

Siena Sessions

Corbett Vs Dempsey CD/DL

On *Everybody Else's Life, Too*, Chicago cornettist, bandleader and organiser Josh Berman welcomes drummer Chris Corsano into his and bassist Jason Roebke's trio. It's no shade on his predecessor, the great Paul Lytton, to say that Corsano is an inspired addition, showing a subtler side to his adventurous style that fits Berman's laconic tunes and freedom approach to a tee.

Opening track "Observers" springs into life with a taut theme from Berman. The stop-start form is carried off with precision and wit, cueing an improvised passage where Roebke's arco harmonics are the connecting thread between Berman's long tones and Corsano's colouristic toms and cymbals. The energy rises as the bassist switches to his fingers, culminating in a succinct restatement of the theme. A twist on classic Chicago blues, "Property" pairs a woozy lope with an ascending unison figure. With Roebke the anchor, Berman snuffles and rasps while Corsano bows cymbals and drags objects on the skins.

A fellow Chicago stalwart, alto saxophonist Nick Mazzarella makes good on his Italian connections with *Siena Sessions*. Mazzarella was introduced to bassist Silvia Bolognesi by their mutual collaborator Tomeka Reid a decade ago. Together with drummer Cristiano Calcagnile they formed a trio. After touring intermittently, they reconvened at former Chicagoan Griffin Rodriguez's Siena studio to record this set of Mazzarella originals and spontaneous compositions. Like Berman, Mazzarella has a penchant for unison themes, with Bolognesi tracing his wistful melody

lines on "Echi Sinesi" before switching to a thrumming pedal point to set up the swinging free bop of the second half.

Blues leaning and propulsive, Mazzarella's compositions are rooted in jazz tradition, while expansive enough to take in the contemporary motivic drive of "Sacred Soil" and the languid purple moods of "Last Light".

Stewart Smith

BIG|BRAVE

In Grief Or In Hope

Thrill Jockey CD/DL/LP

The sound crafted by BIG|BRAVE has always rested on a tension between volume and restraint, between the textural qualities of drone and the towering momentum of doom metal. Their tenth LP removes one of the mechanisms that balanced this friction. With drummer Tasy Hudson on hiatus and touring bassist Liam Andrews entering the studio with guitarist/vocalist Robin Wattie and guitarist Mathieu Ball for the first time, the Montreal outfit find themselves navigating their heaviest music without a beat to anchor it.

Where the absence of a drummer might suggest a further shift towards minimalism, *In Grief Or In Hope* achieves the opposite, allowing the immense volume of distorted, buzzing guitar motifs to grow unconstrained, harnessed only by Wattie's impassioned singing. This approach was heralded by the massive electroacoustic shapes of last year's *OST*. Yet, despite using concrete techniques, this new material rekindles the subtle folk influences of their earlier albums.

The opener is ignited by the blinding glow of deliberately filtered riffs that are simultaneously brittle and pervasive. "So I'll trade this body for a piece of ease", intones Wattie, her voice similarly frail as it weaves across a landscape haunted by sonic sludge and ghosts of drumbeats. Her roles shift track to track, from singing despair to pastoral reverie, in ways that reflect the album's symbiosis of grief and hope.

Rather than moving towards the tectonic hum of Sunn O))), cuts like "A Shape Of Shame" shift BIG|BRAVE closer to the world of slowcore, shoegaze and electroacoustic drone – somewhere in the space between Codeine and Kali Malone. Elsewhere, "Verdure" approaches industrial levels of intensity, gnarly bass textures flickering on and off like broken neon lights, only for "An Uttering Of Antipathy" to sink back into forlorn beauty, drowning out Wattie's AutoTuned cries: "God only blames me".

Antonio Poscic

Black Meteoric Star

Wet

Dark Entries/Ransom Note DL/LP

Subwoofer Speaker Freaker

Dark Entries/Ransom Note 12"

Since leaving LCD Soundsystem in 2018, New York based synth savant and multi-disciplinary artist Gavilán Rayna Russom has built an acclaimed solo career by merging writing and curation with sound art and composition. Often utilising her own bespoke hand-built analogue synthesizers, Russom's music gathers drone, noise and the decaying industrial timbres of