



artist: Tim Hecker

title: Ravedeath, 1972

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Tim Hecker's latest work approaches a form of secular musical transcendentalism from within the battered temple of spirituality. Recorded in a church in Reykjavik, Iceland and using a pipe organ as the primary sound source, this new piece is essentially a live recording. In reality, it exists in a nether world between captured live performance and meticulous studio work, melding the two approaches to sonic artifice as a unity. It is in parts a document of air circulating within a wooden room, and also a pagan work of physical resonance within a space once reserved for the hallowed breath of the divine.

While the title of the piece "Hatred of Music" might be a clue, the album is also partly an attempt to confront a pervasive negativity surrounding music. Historical rituals of destroying pianos, mountains of pirated CDRs pushed by bulldozers in Eastern Europe, or the melancholy of the digital music era began as sideline motifs which quickly informed the work on this record. They also really didn't at all.

Despite that the context is wide open in such a form of musical abstraction, the substance of these immersive compositions showcases Hecker's continued mastery of organizing sound into a visceral near entity. It is an almost physical presence that the listener feels as much as hears. This work is a significant contribution to Hecker's oeuvre, one which spans over ten years of musical production. Ravedeath is an enigmatic document of beauty and force.

The album was recorded mostly over the period of one day in July of 2010. Iceland-based musician Ben Frost assisted with the engineering and performs on this recording.

track listing: 1. The Piano Drop 2. In the Fog I-II 3. In the Fog III 4. No Drums 5. Hatred of Music I 6. Hatred of Music II 7. Analog Paralysis, 1978 8. Studio Suicide, 1980 9. In the Air I-III

selected discography:

Mirages - Alien8 2004

Harmony In Ultraviolet - kranky 2006

Atlas 10" - Audraglint 2007

An Imaginary Country - kranky 2009

press quotes for An Imaginary Country:

"Throw it on the player and be summarily catapulted into a terrifying universe of chutes and ladders, buildups and spillovers, tugs, pulsations, and, in the final minutes, cascading catharsis." Popmatters

"Hecker's music has always been hauntingly beautiful. His latest offering only proves that he's found yet another way to send a chill down our spines." XLR8R

"Even in the most ferocious moments.. there's always an underlying beauty and emotional pull guiding your ears through the typhoon of overtones and feedback signals." Boomkat

"I've listened to this record for the last two months and have found something new and exciting about it with nearly each listen." Brainwashed