



Marina Rosenfeld

Joy Of Fear
CD

Streetdate: November 14, 2005

Label: Softl Music
Catalogue: som 501
File under: New Classical Music

- ▶ Beautiful, handmade packaging
- ▶ The artist has a strong background in both fine arts (e.g. Whitney Biennial, Walker Arts Center), and new contemporary music (e.g. Donaueschinger Musiktage, Berliner Festspiele, productions for the Merce Cunningham Dance Co.).

Tracklisting:

- 01) One
- 02) Two (Joy of Fear)
- 03) Three
- 04) Four (Fever)
- 05) Five (Starry Night)
- 06) Six (Come Home)

TOTAL 37:59

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Overview:

Joy of Fear brings into focus a new phase in the music of **Marina Rosenfeld**. On this record, the improvisatory, experimental mode of Rosenfeld's turntablism merges in a new and beautiful? extraordinary? way with a true compositional practice, resulting in pieces of a profoundly musical nature that seem to transcend the category "experimental".

Infused with the sound of her original acetate records, or dub plates, that have been the idiosyncratic content for almost a decade of improvised live work and recordings, this disc reintroduces the acoustic instruments and compositional practice of her earliest musical life. Rosenfeld's delicate writing for cello and piano fuses dissonant, floating harmonies and minimalist repetition, acoustic recording with computer manipulation.



She writes: "One aspect of working with dub plates is that the sound on the records is in a continual process of intermingling with the material of the plate itself, which, like memory and music, is unstable and subject to transformation with time and handling. Another is the clumsiness, the furniture-ness of the record player, whose popular history of pleasure and invention both matches and recasts the different 'sublime' of cello&piano. With this record, I feel like I've come full circle in some way, with the very concept of sonic disappearance that has driven much of my music for turntables beginning to disappear behind a new, more expansive idea or musical structure..."

Joy of Fear opens with the sound of an ancient 78 disc played on lowest speed, and concludes with a complex symphony of ambient noise, cello harmonics and vocal fragments. A beautiful, and challenging work.

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