

Pierre Henry - Machine Danse (1973)

Written by bluesever

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A1 Machine Danse 5:21 A2 Virevoltage 3:28 A3 Erotica 7:14 A4 Sacrifice 4:44 A5 Initiation 2:24 B1 Tam Tam De La Source 6:12 B2 Danse Des Fausses Bouteilles 4:10 B3 Exorcisme 5:05 B4 Tam Tam De La Vache 3:50 B5 Danse Electromatic 5:48

Yes, Pierre Henry, master of tape trickery, worming into your noodle with an album of varied moods - abstraction, percussion, erotic electronics, and the title track, which is in more of a psyche rock mode but wilder than his Greatest Hit. 'Sacrifice' is especially pleasurable, being quite devilish, and filled with agonised cries as someone who fails to appreciate PH is simultaneously burnt, whipped, stretched and poked with a sharp stick before being shut into an Iron Maiden which, as you know, is almost as bad as being forced to listen to the band of the same name. --- includemeout2.blogspot.com

After most traditional studies in the Academy of Paris, with Olivier Messiaen (harmony) and Nadia Boulanger (composition), Pierre makes, in 1949, the decisive meeting of Pierre Schaeffer, with whom he founds the GRM (Group of musical research), dedicated to the experimentation in "concrete music". It is besides in collaboration with Schaeffer that it will in particular write the *Symphonie pour un homme seul* (1950) and the "concrete" opera *Orphée* (1951), taken again later (1953) with the astonishing sequence *Le Voile d'Orphée*", where one finds already the stretching of the duration, characteristic of his style, and the presence of the death, which will not cease inspiring him. After having founded his own studio Apsomé, he undertakes a long collaboration with the choreographer Maurice Béjart (*Messe pour le temps présent*). Working initially in the direction of a certain purification, with the ballet *Le Voyage* (1962), according to the Tibetan Book of Dead, and the famous *Variations pour une porte et un soupir* (1963), he returns to a certain baroquism with the *Messe de Liverpool* (1967-68) and the

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Apocalypse de Jean (1968), or works of a readily disproportionate ambition like the Dixième symphonie, gigantic joining of extracts of the nine symphonies of Beethoven (1979), or the spectacle of the Noces chymiques (1980), he is at the same time the type-setter and the director. By his fruitfulness, his taste of excess and his extraordinary imagination, Pierre Henry is regarded as the largest type-setter of electroacoustic music of our time ; he is also one of the great creators of today. Owner of Studio Son/Ré. ---discogs.com

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