

HELLO RADIO

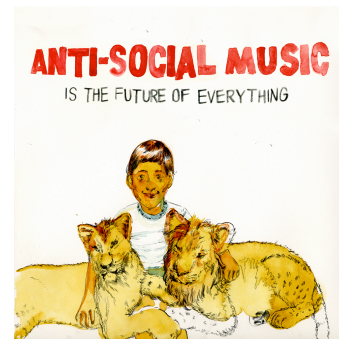
Welcome to Anti-Social Music is the Future of Everything!

This is our second record on Peacock Recordings (catalogue number 015)

Our first one was Anti-Social Music Sings the Great American Songbook.

More on our discography below.

Here is a track description for your radio reviewing pleasure!



Track #	Title	Composer	Time	Description
1	The Game #2	Brad Kemp	4:45	An ambient, live collage of processed water droplets, bass clarinet growls, and ping-ponging industrial noise.
2	Scooter's Rag	John Wiggle	3:58	A duet of bastardized ragtime, featuring quasi-stride piano, jazzy clarinet, and strident triangle. If Messiaen wrote for the Ellington band.
3	BABEL(greek):} {:Fracture V	Pat Muchmore	5:40	Modernist Romanticism, if that's a thing that can exist. The furrowed-brow strings and triumphant horns of Brahms with the atmospheric, microtonal clusters of Ligeti; from a guy who did his doctoral dissertation on Nine Inch Nails.
4	Rut	Ken Thomson	8:16	Thomson, a rising star in the world where avant-jazz and new classical meet, goes by the Twitter handle "@clusterhocket" - which doubles as an apt description of this sax quartet, with its shifting tectonic dissonances and chattering, urban dialogues.
5-8	Peccata Mundi	Peter Hess	5:59	The longtime member of World/Inferno, Slavic Soul Party, and Balkan Beat Box presents this eerie Mass, scored for only soprano, trumpet, bass drum, and an air organ Franz found in his grandmother's attic. Each track is under 2 minutes, so you can easily play the whole thing (it adds up to just under 6 minutes); but if you want to pick one, try Track 5 ("Kyrie," 1:11)
9	Correction *Explicit Lyrics	David Durst	7:41	A setting for spoken word and chamber ensemble of famous public "corrections" of the public record, from the Nixon tapes to whether Snoopy landed on the moon; not excepting mistakes in the performance itself. The expletives are Nixon's.
10	Apparitions of the Industrial Wasteland	Dan Lasaga	11:03	A dystopian score-without-a-film, moving from sludgy neo-classicism to Antheil-esque jazziness.
12-14	grunt work for the avant-garde	Andrea La Rose	9:12	Aptly named but easier on the ears than the players: track 12 ("accordion fold") is a slow build of ghostly wooden tapping, clapping, and mandolin-like strums; track 13 ("not true!") a sawing Reichian minimalist clockwork with muttering clarinet; track 14 ("not enough!") is a meant-to-be-impossible finger workout; and track 15 ("richard foreman has not given up making theater") an unhinged trombonist playing along to a demented polka on the radio. PICK: Track 12 ("accordion fold," 3:02)
15-20	The Bitter Suite *Track 18 Explicit Lyrics	Kamala Sankaram	10:07	A post-classical song cycle based on settings of Hunter S. Thompson, from his meditations on the crest of '60s idealism and political ambition to his suicide note; from operatic reverie to beer-hall singalong. PICK: Track 19 ("Fear," 1:32)

Anti-Social Music Discography

...Sings the Great American Songbook (Peacock Recordings), 2005

+ Gena Rowlands Band: The Nitrate Hymnal (Lujo Records), 2006

Fracture: The Music of Pat Muchmore (Innova), 2010

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