



HARTMUT GEERKEN Requiem for the Snake of Maidan

Label

HOLIDAYS RECORDS

Format

2LP

Catalog Number

HOL 138LP

UPC

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Store Price

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Territory

NORTH AMERICAN EXCLUSIVE

Genre

FILE UNDER - G - EXPERIMENTAL



DESCRIPTION

"Towards the end of the 1970s, a film about me and my work was made in Kabul for the South German TV program. The director was **Arpad Bondy**. In order to find a venue for my music that is typical for Afghanistan, it was agreed that my 'percussion environment,' a tubular cube of 2x2x2 meters including the associated instruments, would be transported on a barren, stony ridge in the Hindukush mountains. The people called the place 'Maidan,' which means nothing but 'place.' While a couple of men dragged the frame pipes and the instruments up the hill, I decided to carry my large Wuhan gong (100 cm diameter) up the mountain, in a kind of ritual. **Michael Ranta** sent me this gong from Wuhan/China to Kabul. With slow and careful steps, carrying the heavy gong like an umbrella on my head, I walked over the difficult rocky terrain without a path up. Suddenly a snake about two meters long came out of the rocks towards me and hissed aggressively at me... As I later discovered, it was a very venomous snake... I had to bring myself to kill the beautiful animal... I decided to name my solo performance *Requiem For The Snake Of Maidan*... While I was playing I only had one musician with me: the wind. I hung my metallophones on the linkage so that the wind could touch them and create sounds. The recording captured a few parts where I didn't have to lift a finger and the wind did everything that was necessary. The room was a wide landscape without any echo. If an echo can be heard in the recording, it is the reverberation from the big gong. Only a few noises came, apart from the wind, from outside... The big gong and the boo chals (Tibetan cymbals) produced a whole series of overtones. The string instruments, the metallo- and lithophones dominate the recording. In addition to the acoustic environment of my instruments, in some parts of my improvisation I used a battery-powered tape recorder (Uher 4400 report stereo IC) with a pre-recorded feeding tape that I had pre-recorded before alone or together with Michael Ranta in Kabul. The stones of the lithophone were collected by Ranta and myself in the valley of Goldara around an old collapsed Buddhist stupa. Almost each of the hundred stone plate we had lifted was ringing." -**Hartmut Geerken**

TRACKLISTING

- A1. Requiem for the Snake of Maidan Part One
- B1. Requiem for the Snake of Maidan Part Two
- C1. Requiem for the Snake of Maidan Part Three
- D1. Requiem for the Snake of Maidan Part Four

HIGHLIGHTS

- **Hartmut Geerken's** *Requiem For The Snake Of Maidan* was inspired by an experience with a snake while carrying a large Wuhan gong up a mountain.
- The recording captured a few parts where the wind did everything that was necessary. The room was a wide landscape without any echo. If an echo can be heard in the recording, it is the reverberation from the big gong.
- RIYL: **Michael Ranta**.

Press Contact: publicity@forcedexposure.com

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60 Lowell St, Arlington, MA 02476
ph: (781) 321-0320 • fx: (781) 321-0321
fe@forcedexposure.com