



MYSTERIUM

AN ELECTRIC SOUNDPAINTING SEPTET

MYSTERYTUM



MYSTERIUM

is a project designed to function as a worldwide bridge-way to isolated improvising artists, of multiple mediums, cultures, disciplines, genders and generations, to come together and engage in new work. Due to the rotation of concept and personnel, it has a built-in mechanism to keep things new and fresh, to push and challenge those involved, throwing them into new territories and experiences, creating a more expansive and visceral work.

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is the third and latest configuration in the ongoing *Mysterium Continuum*. It's aim is to harness the vibrancy, creativity and spirit of improvised music into and through the compositional process, itself improvisational in performance, of Soundpainting. Soundpainting is the universal live composing sign language created by New York composer Walter Thompson for musicians, dancers, actors, poets, and visual artists working in the medium of structured improvisation. It is a fantastic system which not only allows the player(s) the freedom to improvise while still achieving intentional structural and compositional elements but also challenges the improviser by setting up a diversity of constantly shifting frameworks, in real time, which the improviser must then actualize. As an additional challenge, we have set for ourselves to make this band somewhat of a dance band. Dancing to totally improvised music? Who could have thought?

ERIC JOHN EIGNER • *Drumset*
JAMES ILGENFRITZ • *Electric Bass*
ADAM CAINE • *Electric Guitar*
SAM KULIK • *Trombone*
JEREMY DANNEMAN • *Alto Sax*
LORENZO SANGUEDOLCE • *Tenor Sax*
EVAN MAZUNIK • *Soundpainter*

Eric John Eigner - Eavesdrop Records
www.mysteriumproject.com • www.myspace.com/ericjohnaigner

ERIC JOHN EIGNER

plays Drumset, Table-top Percussion, and Bass Clarinet. Eigner has released three CDs from his Mysterium Project on Eavesdrop Records, a label he set up as a platform for contemporary work. Eigner works in a number of diverse Soundpainting projects and has performed with the Walter Thompson Orchestra, the New York Soundpainting Orchestra and ZAHA. Eigner is also a member of the international Soundpainting community. He currently is involved in a duo project with composer/guitarist Bruce Holmberg, the John Nickels Band and the Michael Wagner Quartet. Eigner has worked with Butch Morris, Reuben Radding, Kenny Wollesen, the CAVensemble, Shinichi MOMO Koga, Mark Stewart, Steve Swell, Daniel Carter, Nate Wooley, Matt Lavelle, Greg Tate's Burnt Sugar and poet Steve Dalachinsky. Eigner has played in a number of other bands, from Steve Albini produced Pillow Theory, the eclectic Balkan thrash band The Trophy Wives, to Earthdriver, a band made up of a wide variety of international talent who join forces to create a unified musical and social statement. In addition to music, Eigner is also a working Painter and Photographer who exhibits in New York.





JAMES ILGENFRITZ

is both bassist and composer. He approaches the double bass as an archeologist, examining rarified aspects of the instrument's sonic palette to confound the status quo. As improvisation is central to Ilgenfritz work, he has written and lectured on the art and its metaphorical relationship to the practical complexity of daily life. His work has been praised in *Time Out New York*, *Signal To Noise*, *All About Jazz*, and *Downbeat Magazine*. Recent performances include work with George Lewis, Pauline Oliveros, Robert Dick, John Zorn, Gary Lucas, Marilyn Crispell, Lukas Ligeti, and Dave Ballou. In 2007 James received a Subito grant from the American Composers Forum for a cross-country tour, performing newly commissioned semi-improvisational notated works for contrabass by composers Jeffrey Treviño, Stephen Rush, and Gordon Beeferman, culminating in a performance at Roulette in New York. Other notable performance venues where James has performed include The World Financial Center Winter Garden, The Stone, Symphony Space, the New Museum SoHo, the Knitting Factory, the Spring Reverb Festival in San Diego, the Vancouver International Jazz Festival, the Conference of the International Society for Improvised Music, The Bethel Woods Jazz Festival, and the JVC Jazz Festival in New York.

ADAM CAINE

is a guitarist, improviser and composer. He grew up in Rochester, New York and studied music at the University of Rochester. Since 2000 he has played with various groups in New York City and throughout the world. He has performed with Connie Crothers, Paul Smoker, Daniel Carter, Ken Filiano, Haale, Glen Branca and The New York Soundpainting Ensemble. Current projects include the Adam Caine Trio, The Quintet, the Adam Caine & Nick Lyons Duo and Johnny Butler's Scurvy. Adam's 2005 CD, *PIPE*, received rave reviews in *The Wire* and *Cadence Magazine*. As an improviser, Adam seeks to participate in ensembles where the integrity of an individual's contribution strengthens the ensemble as a whole and the collective communication of the ensemble inspires the individual. In this way, jazz and improvised music can mirror a functional society, in which people are fully expressed, not at the expense of the collective, but to its benefit.





SAM KULIK

plays trombone. He has been busy on the New York creative music scene for the last four years, becoming increasingly in demand for his creative approach to new music. Kulik grew up in Western Massachusetts and is a 2004 graduate of the Oberlin Conservatory of Music where he studied under Robin Eubanks. His music draws heavily on the Lester Bowie theme of "serious fun," often placing "silly" sounds in sublime settings and vice versa. Influences as diverse as Charles Ives, James Brown, Frank Zappa, Charles Mingus, and Burmese classical harp music percolate to the surface in Sam's various projects. Internationally he has performed with Nervous Cabaret, Cynthia Hopkins, John Zorn, Capillary Action, Talibam!, Skeletons and the Kings of All Cities, the Talking Band, ((of/ether)), Peter Evans, the New York Path to Peace, and many others. In addition to the trombone, Sam plays bass in the recently formed psychedelic rock band, Starring.

JEREMY DANNEMAN

was born in Newark, Delaware where his talents became apparent early on. After performing in All-State Band and Governor's School Jeremy moved to New York City in the late nineties to further his career as a musician. With more than twenty years of time in the saxophone he has defied categorization of any kind, performing jazz (mainstream and avant-garde,) rock, reggae, Latin, African, klezmer, and much more. It is not the genre that makes music great for Danneman, so much as the enthusiasm and spirit put into its performance. He has appeared on stage in Berlin and Tokyo as well as being a fixture in the NYC music scene. Ben Allison, Ossie Dellimore, Kanji Nakao, Daniel Carter, Soldiers of Justice, Oba Latin Jazz Project and Steve Swell are just a few of the artists with whom Danneman has shared the stage, on both a local and international platform. He is gratefully indebted to some wonderful teachers, including most recently the clarinet virtuoso David Krakauer.





LORENZO SANGUEDOLCE

is a tenor saxophonist and improviser. While living in Milan, Italy in 2002, he founded the performance group, Mass Construction, which combined music, dance, visual arts and theatre in a context of improvisation. He also began a fruitful and lasting collaboration with pianist, composer and pluri-artist, Paolo Ferrari. In 2003 his musical momentum carried him back to his native state and he has been living and performing in the New York City area ever since. His current projects include the quartet "Firefly" with dancer Ophra Wolf, bassist Adam Lane and drummer Todd Capp and "Quintet" with guitarist Adam Caine, alto saxophonist Nick Lyons and drummer John Wagner. He has performed and/or recorded with such musicians as Connie Crothers, Kazzrie Jaxen, Ken Filiano, John McCutcheon, Roger Mancuso, Ratzo Harris, Richard Tabnik, Andy Fite, Chris DiMeglio, Pascal Niggenkemper and Tor Sneider among others. He composes and teaches saxophone and improvisation in his Brooklyn studio.

EVAN MAZUNIK

explores sound as a performer/ composer with passion and imagination. Raised on the prairies of Iowa and rooted in Brooklyn, Mazunik plays piano and accordion throughout the New York City area. Mazunik fluently speaks Soundpainting, the universal sign language for live composition, and serves as artistic director to ZAHA, a multidisciplinary Soundpainting ensemble. As a composer, his commissions have included works for jazz band, chorus, and various solo instruments, as well as interdisciplinary works for theater, dance, and film. Most recently, his live composition was featured in the NY International Fringe Festival for the show Big Beat/Back Flow. Mazunik serves as music director at Resurrection Presbyterian Church in Brooklyn, where he infuses ancient liturgy with contemporary innovation.





MYSTERY!

Cover Photograph by Eric John Eigner · Band Photographs by Eilon Paz · Designed by Howard at Unknown Graphic Services

"Each week I get at least one disc that surprises me with how amazing it is... this is this week's hidden treasure!
No matter how well or little known the musicians are... it doesn't really matter when it's this good!"

BRUCE LEE GALLANTER, DOWNTOWN MUSIC GALLERY, MAY 2009

"The tensions among all the genres rubbing shoulders in the music generate some genuinely novel moments,
passages where the music doesn't sound much like anything else ever played."

ED HAZELL, SIGNAL TO NOISE, WINTER 2007

"*For Quintet* is one of the most enjoyable free Jazz outings I've heard of late. This quintet of multi-talented artists draws on all their resources tapping into a deep vein of American music. Over the course of nine tracks, they touch on everything from Bird bop to bird songs."

DAVID DUPONT, CADENCE MAGAZINE, JUNE 2007

"*For Quintet*, the fine second release under its aegis has a vitality that suggests there is plenty of mileage here. Tight and funky or fragmented and freewheeling as occasion demands... Stretching out without sprawling on nine shorter tracks, the quintet conveys the same quality of relaxed directedness on the 50 minute free improvisation that occupies the second CD of this satisfying set."

JULIAN COWLEY, THE WIRE, NOVEMBER 2006

"It's all over the bleedin place – echoplex drenched guitar and trumpet, scattershot shrieking, plucky minimalism, even some breakbeats. These guys have really listened a lot, and have incorporated some very diverse elements into a wild, rambling voice that is sure to grab you."

JASON BIVINS, CADENCE MAGAZINE, OCTOBER 2004

"An active sound experience. Mysterium grabs hold and forces the listener to hang on for a wild multi-genre ride. Using jazz, drum and bass, blues, rock, funk and some down right nasty noise to produce a trans-generational improvisational engagement."

ELLIOTT SIMON, ALL ABOUT JAZZ, JUNE 2004

"For all the strange cross-pollination of styles —often going on at the same time—there is a strange sense of unity.

Each member of the trio has ears big enough to follow leads, and enough personal vision to create direction.

Mysterium is a surprisingly likable album from a group that would be even more engaging in person."

JOHN KELMAN, ALL ABOUT JAZZ, MAY 2004

"Well recorded and balanced, this is high-end improv that moves quickly through focused, constantly changing dialogue. There is a sublime, organic flow and thread of close listening going on here as each of these long pieces evolve through different sections."

BRUCE LEE GALLANTER, DOWNTOWN MUSIC GALLERY, DECEMBER 2003