Robert Stillman
“Station Wagon Interior Perspective (A Requiem for John Fahey)”

EVIDENCE OF DISSEMINATION (RECORDING AND PERFORMANCE)
Recording
Released 20th November 2012 by Archaic Future Recordings/Aphadion Records
Limited edition 10" Vinyl LP, CD, Digital
Physical Distribution (Worldwide): Independent
Digital Distribution (Worldwide): AWAL

Evidence of dissemination:

Vinyl

Robert Stillman And Archiaic Future Players, The – Station Wagon Interior Perspective (A Requiem For John Fahey)

Tracklist
A1. Waltz 5:17
A2. Blues 5:46
B1. Stomp 5:45
B2. IV. Funeral March 5:22

Companies etc
Mastered At – Nashville Record Productions
Recorded At = Vardy Sound
Published By – Shane Boy Music

Credits
Arranged by – Patrick Carney
Composed By, Producer – Robert Stillman
Electric Piano (Fender Rhodes, Percussion – Robert Stillman
Liner Notes – Edward Mackay
Mastered By – George Ingram
Recorded By – Tyler Wind
Saxophone (D Melody) – Jeremy Litten
Trumpette – David Royston
Trumpet – Kenny Ramage
Tuba – Derek Sharp

Notes
Limited edition of 100 copies.
Silk-screened cover and art paper insert.
Title given as “Station Wagon Interior Perspective (A Requiem For John Fahey In Four Movements)” on the insert.

Barcodes and Other Identifiers
Matrix / Runout (A-side runout - etched) AR-002 / ARCH-002-A WGNRP
Matrix / Runout (B-side runout - etched) AR-002 / ARCH-002-B WGNRP

Reviews

Top Albums and Songs by Robert Stillman
Station Wagon Interior Perspective (A Requiem for John Fahey): Limited Edition CD

The first full-length recording since ‘Robert Stillman’s Heresies’, this recording presents a suite written for the late ragtime guitarist/composer John Fahey.

The music is performed by the Archaic Future Players, an ensemble comprised of Jeremy Udden (o-metallo saxophones), Kenny Werner (trombone), Dave Noyes (trombone), Ben Stapp (tuba), and Robert Stillman on Fender Rhodes and drums.

Echoing influences of Charles Mingus, Kurt Weill, and Fahey himself, the music channels the lonesomeness of street-piano requiem's, the screepy rhythm of forgotten jug bands, and the resolute melancholy of New Orleans funeral march, reflected through a lens of...

Buy Now £8.50 GBP or more

Limited Edition 10" Vinyl

A limited edition of 100 10-inch vinyl records, featuring the 4-movement suite ‘Station Wagon Interior Perspective (A Requiem for John Fahey)’. Mastered, pressed, and pressed in Nashville '79, with hand-screened artwork by Patrick Corrigan, and a mini-essay insert by Teddy Macker. At 75 minutes per side (two movements per side) this is the perfect format for this music.

For orders in the US, use the Aphrodite Records Bandcamp.

Includes immediate download of 3-track album in your choice of high-quality MP3, FLAC, or just about any other format you could possibly desire.

Buy Now £10 GBP or more

Digital Album

Immediate download of 4-track album in your choice of high-quality MP3, FLAC, or just about any other format you could possibly desire.

Buy Now £6 GBP or more

- Part 1: Waltz 05:17
- Part II: Blues 05:43
- Part III: Stomp 06:49
- Part IV: Funeral March 05:29
- Epilogue for J.F. (Bonus Track) 05:04
Performance


The STONE

artistic director John Zorn

January 2010 at the Stone

curated by Matana Roberts

Hilliard Greene (bass)

African American folk music, Classical music, Jazz and improvisations composed and arranged for various instruments.

6 pm
Thomas Morgan & Dan Weiss Duo
Thomas Morgan (bass) Dan Weiss (drums)

MONDAY JANUARY 4—STONE SEMINAR 1

MARC RIBOT: Everything You Ever Wanted to Know About Marc Ribot (but were afraid to ask)
8 PM to 10PM—TWENTY FIVE DOLLARS: Open to all. May bring instrument. MUST bring questions!
An intimate solo performance followed by a Q&A discussion period.

(SHM)

1/5 Tuesday (CT)
8 pm
Jessica Pavone’s Army of Strangers
Jessica Pavone (violin, viola) with Brandon Seabrook (guitar) Joni Siltanen (bass guitar) Harris Eisenstadt (drums)

Unwordless songs inspired by life’s cost of characters.

9 pm
Forbes Graham—Wild May
Forbes Graham (trumpet) Kevin Frenette (guitar) Luther Gray (percussion) Ryan McGuire (bass)

Boston in the Building!

1/6 Wednesday (VT)
8 pm
Robert Stillman’s Station Wagon Interior Perspective
Robert Stillman (one man band)

Music for one man band, brass, and percussion.

9 pm
Ras Mosle & EarthSpace
Ras Mosle (tome, d.java) Dafina Nafphtali (electronics) Kyoko Kitaoka (voices) Shyana Dubberger (bass) Articus Cole (percussion)

1/7 Thursday (NY)
8 pm
Bad Touch
Loren Stillman (also saxophone) Nate Radley (guitar) Gary Versace (organ) Ted Poor (drums)

7 pm
Katt Hernandez and Joe Morris Duo
Katt Hernandez (violin) Joe Morris (guitar)

1/8 Friday (NY)
8 pm
Shiduo Naizi
The other night is the introduction to a larger work that offers a musical reflection on a verse of poetry from The World by the 17th century Welsh poet Henry Vaughan:

I saw eternity the other night
Like a great ring of pure and endless light,
All color, all was bright
And round beneath it, Time, in hours, days, years,
Dream by the spheres,
Like a vast shadow moved, in which the world
And all that tells were hurled.

My favourite concepts were differing reflections, or “juxtaposition of an identity. The timbre voices of the “innate present” is conveyed by the flute’s music, which is in free time and which is freely improvised upon by the soprano saxophone.

The music is the order of each climax and the order of performance, and a contrast between being led by time, and in time is brought into focus by a repeated return to a simple rhythm repartition of the note 0. This is given particular prominence as it is in the first, second and seventh note within a motif which the piece is based, and is used to represent a single moment of the past – “the little night.” The arrival of the saxophone in the seventh section of music combines with the electronic sound to reflect the longness of Vaughan’s metaphorical light. In the ambiguity of an eternity which in the present, you are before all things past and prospective, all things, future, because they are still to come (The Confessions of St. Augustine, Book XII). The work lasts some 10 minutes.

Matthew Wright / Vico Blog for soprano saxophone, surround sound and website. The ideas for this piece started to take shape in early April this year, amongst the beautiful sun salutations of Ibiza. Update New York. Samples of different lengths of Interval are gently superimposed to make shifting and shifting-lengths. Thanks to Robert Stillman for his input on the project.

Robert Stillman Storied Wagon Interior Perspective (يقوم John Fahey) This is a work for one-man-band, winds, and percussion in four movements: Waltz, Blues, Rag, and Funeral March. It is written for the late guitarist and sound artist John Fahey.

Friday 14th May
Film I have lost touch with the World
10am – Canterbury Christ Church University

This film is based on Marker’s 5th Sy of this film, renowned conductor Mr. Internationally acclaimed biographer analyse the film movements of film, going to the feast of Marker’s music, playing with Marker’s music, playing with Marker’s music, on 14th May 2004, after sixteen years of close co-operation between Marker and an...
Further Performances:
5th April, 2011
Ear ♥ Music Series at The Tank, New York City (USA)

Concert Program

Robert Stillman - Machine’s Song
Robert Stillman composes music for simultaneous, multi-instrumental performances using piano and percussion modified for the feet. Expanding this one-even-hand setup to include a small ensemble of brass and percussion, the experience in this program affords Stillman’s interest in juxtaposing the worker with lab, kinetic, and the mechanical with the human, drawing influences from early American popular song and folk music, as well as composers such as Ellington, Wells, and Satie. This program utilizes Stillman’s unique piece, ‘Station Wagon Interior Perspective’, as well as a premier of two new works for performance with film: ‘New Culmination’ and ‘PLAYER PIANO’. www.robertstillman.com

Ear ♥ Music Presents: Robert Stillman - Machine’s Song
This Performance is presented as Part of Ear ♥ Music: Contemporary Classical Music at The Tank.
Join us for more Ear ♥ Music with Ear ♥ Music this season:
Wednesday, May 3 at 7:30pm
core duo

Wednesday, June 7 at 7:30pm
Janna Covenberg & Matthew Koole - Belgian Guitar Duo

About Ear ♥ Music

Ear ♥ Music, called “true original” by Time Out NY, “Ear ♥ Music is where New Yorkers can get their aural fix. Featuring some of the city’s most cutting edge performers, composers and programmers, this modern chamber music series presented to an intimate crowd, our audiences are engaged – not simply entertained – by the music they hear. We nurture our listeners by presenting repertoire that’s challenging yet mainstream, and by providing context for our work. Most often shows incorporate multi-media elements such as electronic processing, performance art, film and dance. Curated by media artist, 6th, lysergheat.

Robert Stillman - New Works 2010-2011

A standing ovation for this innovative program!

Featuring:
Kenny Warren, trumpet; Jeremy Udden, C Melody Saxophone; Sam Sadigursky, Clarinet + Bass Clarinet; Dave Noyes, trombone; Ben Stapp, tuba; Mike Johnson, Drums.

Bin Cycle (2010) in three movements, representing the three stages of transmutation: (1) contemplation (2) the deed (3) the aftermath.

‘Looking Glass Sound’ is a term used to describe the musical result of feeding a player piano roll into the instrument backwards (to create a ‘mirror image’ of the composition.)

The film is a ‘live animation’ made by wiping black paint off of a backlit glass pane. Clark describes the film as ‘trying to unearth images that were in the paint but not quite formed’. The clarinet attempts to unearth similar shadows of melody in the instrument’s sound.

Dust (2011) With film by Benjamin Rowley. This film is made from 16mm film stock on which dust had settled over a period of many years. The particles also covered the film’s optical audio track, and aspects of the resulting ‘sound of dust’ accompany the music.

New Accumulation (2011) With video-loop by Sara Magenheimer. This is a time-lapse depiction of a fibre arts sculpture ‘installed’ in a forest using trees and brightly colored yarn. The audio heard at the beginning incorporates audio from the original footage; the wind creates a tonal ‘matrix’ reflecting the visual one created with string.

Station Wagon Interior Perspective (Requiem John Fahey) (2010) This piece honors the spirit of the late-great guitarist John Fahey in 4 movements: Waltz, Blues, Stomp, and Funeral March.

This project is supported by a Quality Research grant from the Canterbury Christ Church University Department of Music.

Special thanks to Shaun Clark, Ben Rowley, and Sara Magenheimer.

www.robertstillman.com
2nd June, 2013

Dimensions in Jazz Series at Woodfords Church
Portland, Maine (USA)

Robert Stillman + Jeremy Udden
Band
Woodfords Congregational Church  
202 Woodford St, Portland, ME  (view map)

Filed under: instrumental, eclectic, indie, composer, seen live

Like 0

SPEAKING TO A DEAD MAN | Much ink has been spilled about the folk player
ROBERT STILLMAN, formerly of Portland and now residing in England, and his
record Station Wagon Interior Perspective, an ambitious musical love letter to
the itinerant American folk legend John Fahey, who died in 2001. Fahey was a
fingerstyle guitar player whose obsessive collectorship of early American blues
music came through in his compositions, yet Stillman’s tribute record features
nary a hint of strings. A four-movement suite originally composed for a 2010
concert curated by the free jazz saxophonist Malana Roberts, Station Wagon is
the sound of Stillman smartly and poetically conjuring the spirit of the master,
and leaving the listener with considerable wiggle room to find their own
connections. He plays it, or selections from it, live with the Archaic Future
Players, an ensemble which includes esteemed local instrumentalist Dave
Noyes. With the JEREMY UDDEN BAND, a six-led unit of country-folk and
jazz, at the Woodfords Church, 202 Woodford St. in Portland. 8 pm, $5-15.
207.774.8243.