

EVAN ZIPORYN &  
CONTAQT

ART DECADE

1. RED 5.56

[ROBERT FRIPP ARR. PERGOLESI/ZIPORYN]

2. NOT YET REMEMBERED 3.56

[HAROLD BUDD, BRIAN ENO ARR. PERGOLESI/ZIPORYN]

3. SENSE OF DOUBT 4.04

[DAVID BOWIE ARR. ZIPORYN]

4. MOSS GARDEN 10.49

[DAVID BOWIE, BRIAN ENO ARR. ZIPORYN]

5. NEUKÖLN 4.19

[DAVID BOWIE, BRIAN ENO ARR. NOSEWORTHY/PERGOLESI/ZIPORYN]

6. LARKS' TONGUES IN ASPIC, PART TWO 7.17

[ROBERT FRIPP ARR. PERGOLESI]

7. EVENING STAR 8.38

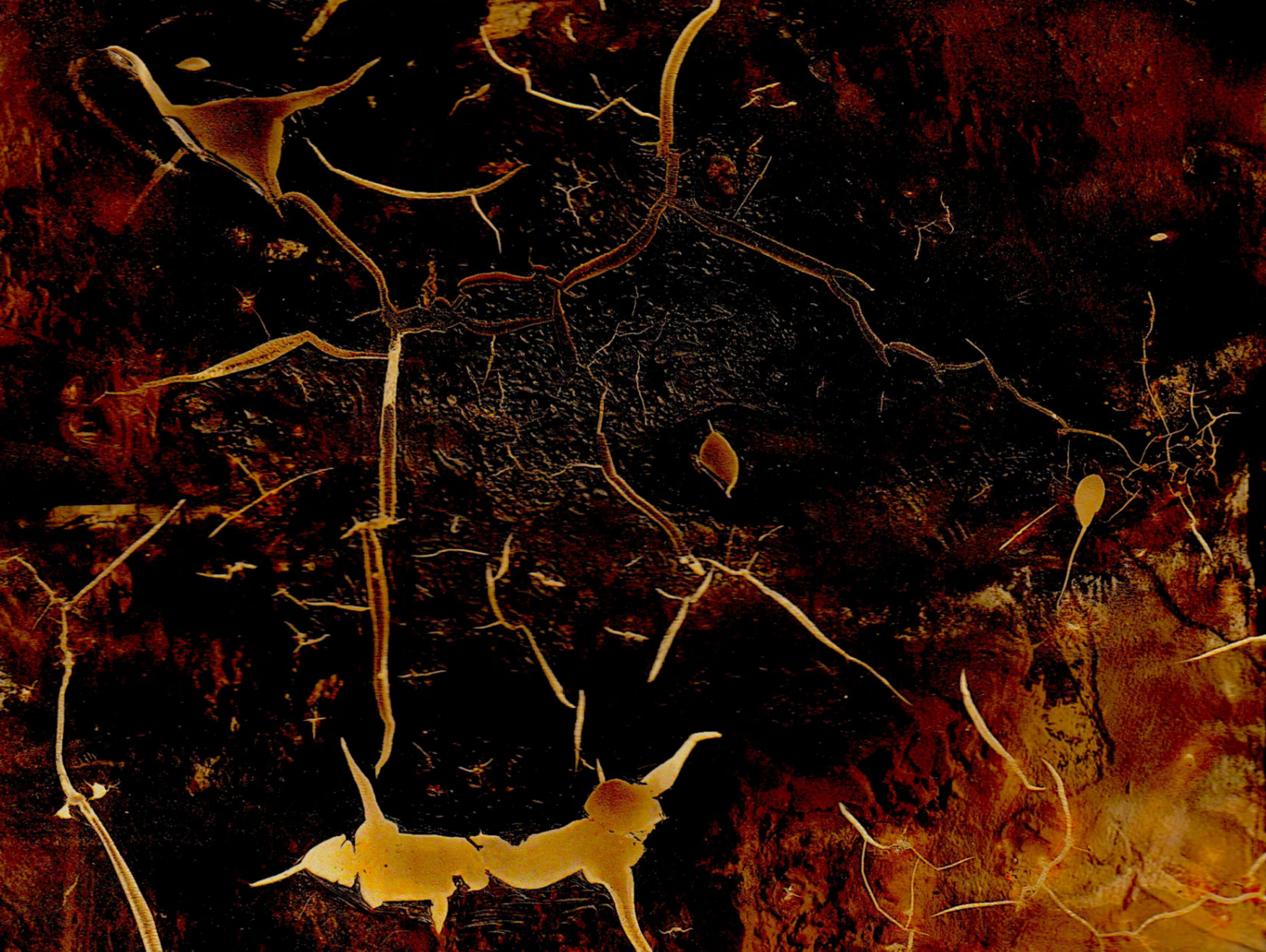
[ROBERT FRIPP, BRIAN ENO ARR. KEELING/ZIPORYN]

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Produced by EVAN ZIPORYN,  
JERRY PERGOLESİ and JOAO CARVALHO  
Recorded at REVOLUTION STUDIOS, Toronto, ON  
Engineered by JOAO CARVALHO  
Assistant Engineer: JASON DUFOUR  
Assistant Engineer: STEPHEN KOSZLER  
Assistant Editing Engineer: CHRIS KING  
Assistant Engineer: LUKE SCHINDLER  
Assistant Engineer: CHRISTINE STOESSER

Additional recording at  
WOODSTOCK RECORDING WORKSHOP,  
Saugerties, NY (Engineer: DAVE COOK)  
GOOD NOISE STUDIOS, Palm Springs, CA  
(Engineer: FABIAN METELMANN)

Additional online recordings engineered  
by ALLISON WIEBE, ANDREW NOSEWORTHY,  
EVAN ZIPORYN, JERRY PERGOLESİ,  
MARY-KATHERINE FINCH and SARAH FRASER RAFF

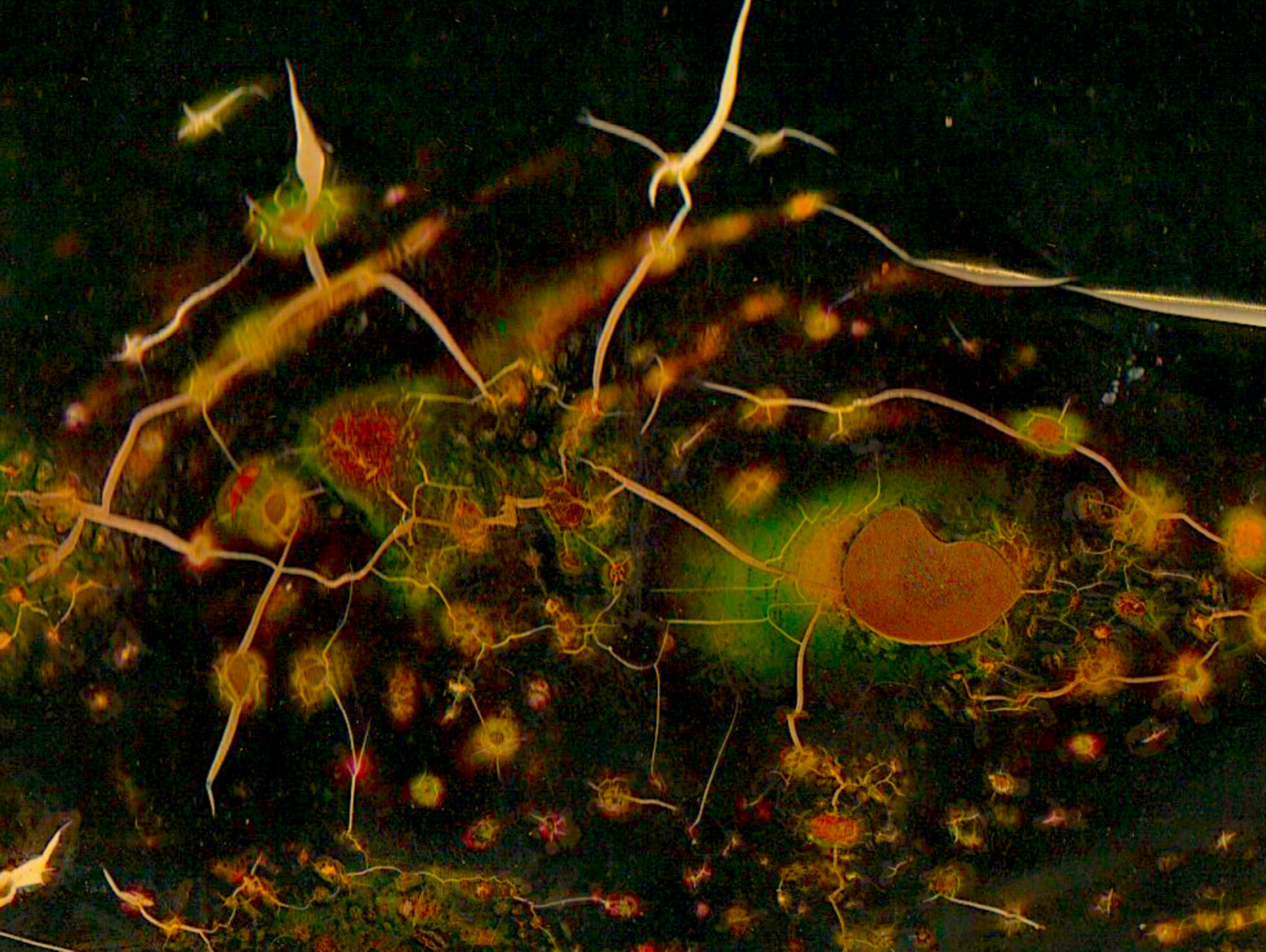
Mixed by DAVE COOK (TRACKS 2, 3, 4, 5, 6, 7)  
and JOAO CARVALHO (TRACK 1)  
Mastered by JOAO CARVALHO at  
JCM MASTERING, Toronto

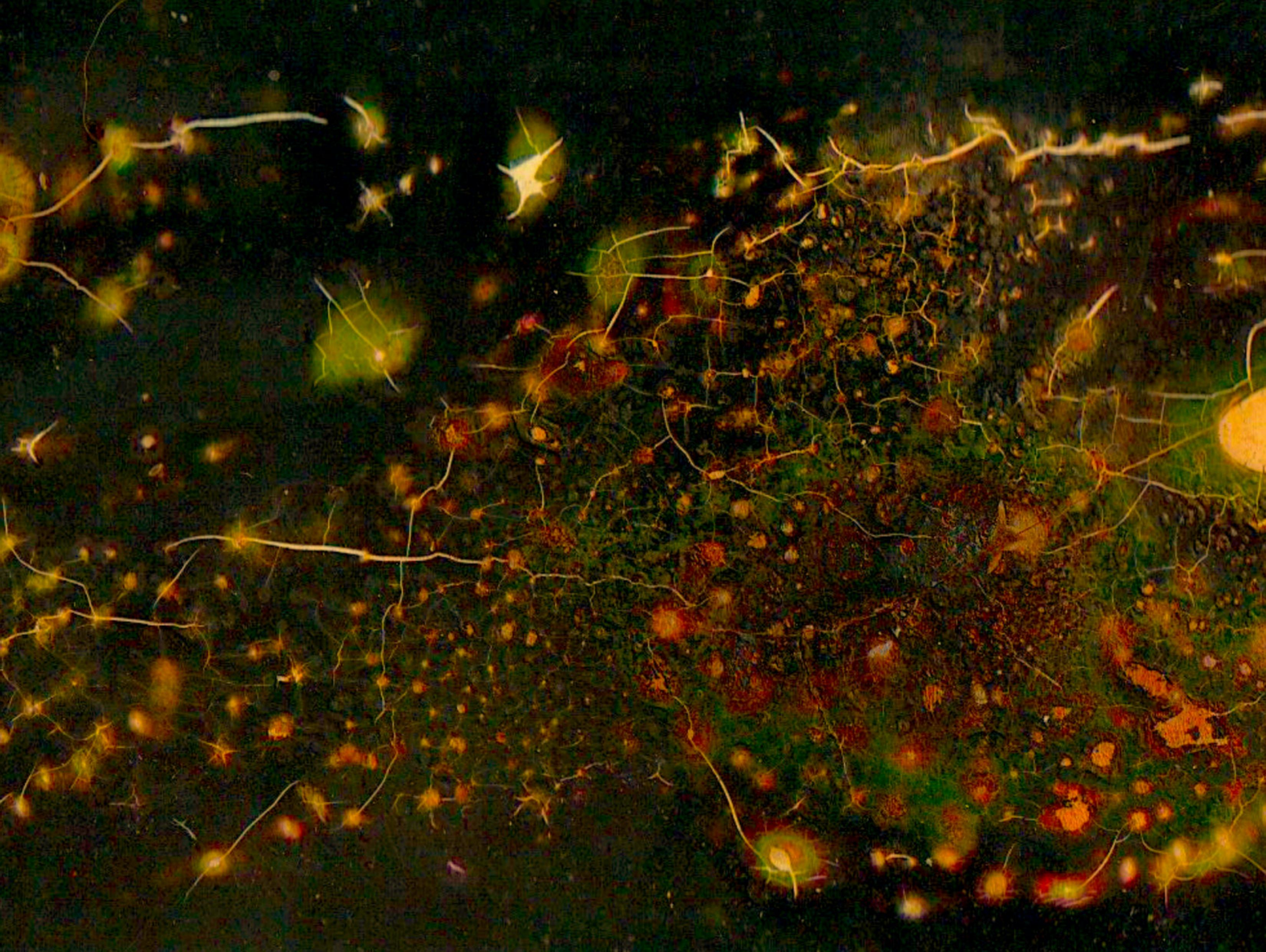
ALLISON WIEBE: piano, Rhodes, organ  
ANDREW NOSEWORTHY: electric guitar, electric bass  
EVAN ZIPORYN: clarinet, bass clarinet  
JERRY PERGOLESI: drums, percussion, trumpet  
MARY-KATHERINE FINCH: cello  
SARAH FRASER RAFF: violin

with

GERRY “GHOST” LEONARD: guitar (“Moss Garden”)  
JOAO CARVALHO: guitar (“Red”)  
ALEX KOTYK: double bass (“Red”)  
and (“Larks’ Tongues in Aspic, Part Two”)  
ROB MACDONALD: guitar (“Evening Star”)

“Larks’ Tongues in Aspic, Part Two”  
uses “Balloon Squeak Sound Effects #1 & 2”  
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Our shared passion for the music of visionary artists like Brian Eno, David Bowie, Harold Budd, and Robert Fripp sparked the genesis of this project. Both of us have previously reimagined, recorded, and performed albums by Brian Eno and David Bowie with our own ensembles (Evan with **Blackstar Concerto** and Bang on a Can's **Music for Airports**, Jerry with ContaQt's **Discreet Music**). But, in truth, we've been playing the music of all of the above since our respective high school garage band days, i.e. since our first moments of true musical agency.

This is the music that made us want to make music. And yet the trajectory of 1970s 'art rock' has been strange. Somewhere in the process of tape becoming vinyl, vinyl becoming plastic, then digital bits, and then back to vinyl, these vivid, in-the-moment revelations seemed in danger of becoming dusty museum relics: admired, but from a distance. But the music itself persists, demanding to be regarded as living and breathing, insisting on being engaged with, grappled with, and reanimated, again and again, by successive generations of artists. Putting the originals on playlists did not feel sufficient: we felt there was a deeper well of creativity to tap into, delineated by the rich web of Eno's 1970s collaborative connections. To our happy surprise, it turned out our own collaborators – the members of ContaQt – had found their own way into this music and were equally eager to engage with it in the way musicians have always done from time immemorial, from the inside, as players and interpreters.

This project is a labor of love by all involved, one that speaks directly to our personal aesthetics and creative visions, while paying homage to the creative visions of the people who originally made this music. The original recordings of these pieces need no help from us: they are brilliant and perfect, just as they are. But music lives in a different way when it is played, and our aim here is to make that case, to honor the originals in their improvisational, boundary-pushing spirit by reinterpreting and recontextualizing them.

The experimental ethos that pulses through every piece on this album is indelible. In that spirit, we approached each piece on this record as its own entity with its own logic, a logic that in some respects might be different to our ears than what its creators might have had in mind. It's not a matter of original intention, however: it's pretty clear that all of the creators of these pieces were far too busy making the music and trying to get it out into the world than to worry too much about how it might be reproduced a half-century later. Our goal is not to "elevate" or legitimize this music – its towering artistic achievement and profound influence on an entire generation is self-evident. Instead, by revisiting and inhabiting these groundbreaking works, we hope to ensure they remain a vibrant, celebrated part of the musical repertoire, retaining their punkish sense of gleeful adventure as they continue to subvert expectations and venture into uncharted territory.

- Evan Ziporyn and Jerry Pergolesi



Executive Producers: MICHAEL GORDON,  
DAVID LANG, KENNY SAVELSON  
and JULIA WOLFE  
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Label assistant: YAEL GORDON  
Art and design: RUSSELL MILLS  
Design assistance: DEBORAH WALSH

For more about everything you hear on this recording,  
visit [cantaloupemusic.com](http://cantaloupemusic.com), [ziporyn.com](http://ziporyn.com) and  
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As always, we thank you for your support.

Special thanks to Robert Fripp  
for guidance and inspiration,  
Gerry Leonard for atmosphere  
and artistry, Andrew Keeling for  
arrangements and transcriptions,  
Rob MacDonald for a steady hand  
and a cool head for so many years.  
Additional thanks and gratitude  
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Marjorie Noftall; Christine  
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Sofia Raff; and The Jerry Band  
(you know who you are).

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Brian Eno's music is published by Opal Music Ltd/Universal Music Publishing Group  
Robert Fripp's music is published by Discipline Global Mobile (DGM)

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