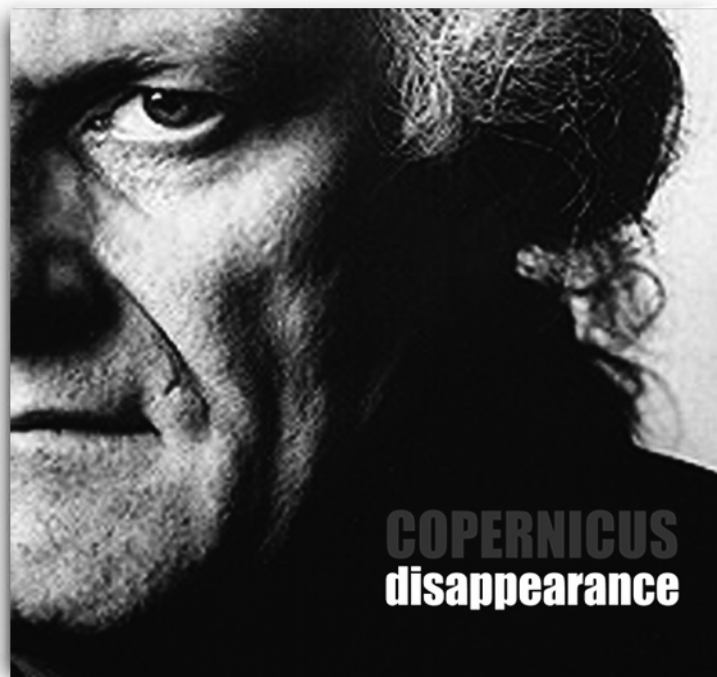


new release

file under: **ROCK** (subgenres: AVANT JAZZ, AVANT ROCK, PROGRESSIVE ROCK)



COPERNICUS disappearance



Artist: COPERNICUS

Title: disappearance

Label: NEVERMORE/MOONJUNE

Catalog #: NCD2091

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Release Date: July 21, 2009



- I. 12 subatomic particles 9:52
- II. The Quark Gluon Plasma 7:42
- III. The Blind Zombies 8:54
- IV. Humanity created the illusion of itself. 7:09
- V. Atomic New Orleans 5:30
- VI. Poor Homo Sapiens 13:57
- VII. REVOLUTION !! 21:05

All lyrics by Copernicus. All music created spontaneously and instantly by the musicians. All vocals of Copernicus created by Copernicus. Executive production by Joseph Smalkowski.

Recorded on November 2nd, 2008 at Water Music Studios, Hoboken, NJ. Recording and mixing engineer JAMES FRAZEE.

COPERNICUS poetry, lead vocals, keyboards

PIERCE TURNER musical director, Hammond B3 organ, acoustic piano, vocals, percussion

LARRY KIRWAN electric guitar, vocals; **MIKE FAZIO** electric guitar; **BOB HOFFNAR** steel guitar; **RAIMUNDO PENAFORTE** violin, acoustic guitar, cavaquinho, percussion, vocals; **CESAR ARAGUNDI** electric & acoustic guitar; **FRED PARCELLS** trombone; **ROB THOMAS** violin; **MATTY FILLOU** tenor saxophone, percussion; **MARVIN WRIGHT** bass guitar, electric guitar, percussion; **GEORGE RUSH** tuba, contrabass, bass guitar; **THOMAS HAMLIN** drums, percussion; **MARK BROTTOR** drums, percussion.

The 'disappearance' of which the New York performer-poet Copernicus speaks is that of The Universe itself. His conceptual concerns are not with the everyday. He is not penning couplets about the changing fortunes of human existence, other than on the grandest (or lowliest) scale. He speaks of subatomic matter, and refuses to bear any glad tidings.

It all happened in Hoboken, New Jersey, on November 2, 2008, when Copernicus gathered together a large ensemble of improvising musicians and booked a day-long session dedicated to existential immersion (or possibly non-existential immersion). Many of these are artists that he's worked with for more than two decades, all of them attuned to the willing abandonment of pre-meditation, well-versed in the dangers of deliberate free-fall. The longtime musical director of Copernicus' assemblage is the Irish keyboardist and composer Pierce Turner, long resident in New York City. His fellow countryman, Black 47 leader Larry Kirwan is one of the album's four guitarists, along with Mike Fazio, César Aragundi and Bob Hoffnar. Other musicians appearing on the album are: Raimundo Penaforte (violin, acoustic guitar, percussion, vocals), Fred Parcells (trombone), Rob Thomas (violin), Matty Fillou (sax), Marvin Wright (electric bass guitar and additional electric guitar), George Rush (tuba, acoustic and electric bass), Thomas Hamlin (drums & percussion) and Mark Brotter (drums & percussion).

Is Copernicus celebrating The Universe, or observing its collapse? This ageless sage orates like a windswept preacher who has just witnessed visions of the apocalypse. Turner is rolling out swathes of Gothic Hammond organ, leading the ensemble in their surging accumulations. A bassline walk begins, a slide guitar floats, a trombone starts up its funereal sway. Copernicus declaims, and almost rants. He's taking things (matter) to the precipice, as he deals with the nature of subatomic particles. A chorus of voices from the band fill the edges around the congregation's void. Does Copernicus herald doom or salvation? A synthesizer whine melds with acoustic guitar trceries, as the music moves like slow-scudding clouds. Copernicus will invoke the blues, violins steadily sawing. He'll tell of the "god of nothingness" asking, "Do you like him better?... Does he look like you?" A bassline stalks around a metronomic hi-hat beat, building up to a pounding insistence, a frothing climax. Copernicus mocks humanity, almost exultant as he repeatedly screams, "Nothing exists!" with his intensity feeding back and forth between himself and the players. The band marches down to New Orleans, Copernicus angry, desperate, defiant, triumphant and forlorn, rising out of a free jazz maelstrom as he booms, "The revolution is here!...The revolution that does not exist!"

Distributed and marketed by MOONJUNE RECORDS www.moonjune.com Artist's website: www.coperniconline.net

WORLDWIDE DIGITAL DISTRIBUTION: EMI/Astral Werks (supplying all digital accounts globally).

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COPERNICUS

poet, sage, philosopher, performer, conceptual artist

Perhaps the most fitting way to describe Copernicus is as a performance poet. Even though he (originally named Joseph Smalkowski) plays keyboards, Copernicus refuses to be categorised as a musician. Despite often having inhabited the alternative New York rock'n'roll scene, his music also exudes strong elements of jazz, classical and the avant garde. Even though Copernicus' preferred recording strategy is that of improvisation, his epic pieces tend to revolve around themes, riffs and repeated clusters, moving along a clearly linear pathway.

The booming delivery and abstract texts evoke the spirit of classic beat generation poetry, but the Copernicus stance goes back even further to the theatrical confrontations of the Dada movement. He's always preferred the improvisatory approach, even though each poem's grist might be prepared in advance, their rhythms and content might be disassembled in the moment.

Copernicus has always been fiercely independent, since he first started recording in this manner, back at the dawn of the 1980s. He organizes the recording sessions, sculpts the assembled band, oversees the album artwork and releases each disc on his own Nevermore, Inc. label. 1985 brought *Nothing Exists*, which emphatically laid out the themes of his subsequent work. A burst of creativity led to the swift succession of *Victim Of The Sky* (1987), *Deeper* (1989) and *Null* (1990). Often, Copernicus would perform with large-scale ensembles, but in 1991 he initiated the practice of giving completely solo performances, revealing his declamations in a stripped, confrontational space. He views himself as a conduit for abstract ideas and philosophical notions. Copernicus decided that his particular marriage of music and narrative was the best way to communicate his thoughts and concepts to a receptive audience.

He released *No Borderline* in 1993, but there was to be a longer gap before 2001's *Immediate Eternity* which moved in a completely different direction as its creator was spending increasing amounts of time in Ecuador, where the Spanish version of the album *La Eternidad Inmediata* was released the same year. The album is followed by 2005 releases of *Immediate Eternity II*, *Die Sofortige Ewigkeit II* (in German), *L'Eternite Immediate II* (in French) and *La eternidad inmediata II* (in Spanish). Copernicus was evolving after having spent three years penning his book, also called *Immediate Eternity*. He linked up with Los Nomadas from Guayaquil, the country's biggest city, and his music moved temporarily more towards the zone of jazz-rock fusion. Now, with *disappearance*, Copernicus has made a return to the old established methods, refining them into what is probably his key distillation of an ongoing obsession with the freedom and beauty of nothingness.

Artists' websites: www.copernicusonline.net

Management: Leonardo Pavkovic, MoonJune
noanoamusic@moonjune.com
www.moonjune.com

Photo by Fernando Natalici