

## **CRACKED / Austria / May 2005**

Seven explorations into the human voice, ranging from angelic singing to electronic noise and hitting at everything in between. "Specified encounters" is more than just an important document, it is also a musical work with depth and integrity, reaching down to the most basic urges and instincts without manipulating the listener. It is a spheric work that encompasses a lot of connections, connotations and associations, but it also stands on its own as beautiful music.

The unique speciality of the human voice and its effect on the (human) listener has to have its origin somewhere deep in anthropological reasons. Like animals being able to identify another animal of their own species. And so even though there are many records using a single source of sound as their basis (e.g. "Papercuts" by Jon Mueller and Jason Kahn) using the human voice has always remained a special thing to do. From Hildegard von Bingen's metaphysical praise of creation to the exotic traditional songs of Shainko M. Namtchylak to that CD by Mike Patton on Tzadik and Björk's "Medulla" (where Mike Patton also appears on), maybe the reason is that the human voice is the only instrument whose source comes from within the body. Next to being the prime source of communication for our species, the magic of the human voice, able to produce words, song or undecipherable noises (compare to the distinction of frequency-patterns into signal, tone and noise), is still a fascinating mystery. Accordingly, records diving into that mystery, are – even though usually hard to listen to – also of a lot of interest.

"Specified Encounters" consists only of sounds made by Iris Garrelfs, but she goes another step forward by computer-processing her voice as far as she gets them. So some of the tracks on here contain shining, beautiful voices, others hacked up and distorted voice-bits like listening to someone having a fit while on LSD, to electronica noise like cuts and glitches, to noise. Taking the human voice the full round from song to noise and back again might be the biggest feat of Garrelfs on this record in a musicological sense. But obviously for her not the progression of music or the production of a compact conservation of her music is in the foreground, but the experience of exploring the sounds she is able to make, laying them over each other, multiplying and manipulating them into something new and bigger. The tracks on "specified encounters" are named "encounter 1", "encounter 2", "encounter 3", and so on, marking special occasions or moments of unhindered workflow. They range from close to three minutes to an (for our modern times epic) 1 minutes. By the way, that really long tack has the angelic singing over looped vocals that span the bridge between Bingen and Björk in a single stride. 18 minutes are not really long for taking in about a century of music.

I can already see all the reviews either praising "specified encounters" for sounding like Björk or as writing it off as being "esoteric", and both obviously being completely besides the point. Iris Garrelfs also does photographic work next to her wide occupations in music (from collaborations e.g. with Kaffe Matthews, Scanner, Freeform), and a little quicktime movie packed onto the CD tells a little about it.

This CD also marks a new era for Bip Hop records, long known for releasing beautiful yet also challenging electronic music, that was more interested in exploring the more concrete and technological aspects of music. From Novel 23's architectural electronica to the hands-down effort of releasing a sound-software-gadget called "soundtoy" complete with examples of what could be done with it. But already the last releases by Bip Hop mainstays Tennis and Si-Cut.Db (obviously) and also the direction towards microsound (e.g.

Shuttle358) have shown the rising interest in more human and organic sounds. And what could be more human and organic than the very first organ: the human voice?

<http://www.monochrom.at/cracked/reviews/Rev%20garrelfs.htm>

### **wReck thiS meSS ~ Radio Patapoe 88.3 / Holland / October 2005**

I have been waiting a long time for this solo project by the very talented IG. She seems to embody or enthrall the best of the Lorelei's charms, combining electronic control with an element of Yoko Ono's conscious primalism, with the ethereal wafting vocals that recall the tender electro-mediated cyborgian femme vocals of the ambient mid-90s, both mediated-compromised and piercingly-earnest. How a modern artist can do that is the magic of creation and music. She also works with other electronic sonic manipulators like si-cut, Burnt Friedman, To Rococo RotS She also creates site-specific installations, co-organises the Sprawl audio happenings in London, hosts a radio show on Resonance FM, DJs, and her photos have appeared in the Wire, the Face, and other glossies. This is definitely worth checking out because if you like the interface of the most heavenly junction of the human voice with the most tenuous aspects of electronica then this is essential.

### **GOTHTRONIC / Holland / June 2005**

Iris Garrelfs is a sound artist on the electronic area. She worked with many renowned sound artists, like Scanner, Kaffe Matthews, Freeform and Robert Lippok. Beside her work on the electronic music area she builds sound installations, which are mainly site-specified, and she is above all known for her improvised performances with the central focus electronically manipulated voice sounds. To quote another review: Iris Garrelfs is the Diamanda Galas of Glitch. Nothing can be closer to the truth.

And now there is "Specified Encounters", her own work where without saying her voice plays an important role. Iris Garrelfs took her voice as base for the songs, the voice as instrument. As the proficient sound artist which she is she trans- and deforms her voice with the help of electronic a to come at beautiful glitch-like songs. Only the first song is one of a treacherous kind. When you think how a voice-based sound artist should sound like, this song confirms all preconceived opinions one might have. But don't let this song discourage you, the sounds "Specified Encounters" got in store for you is it all worth. All your prejudices will be shattered like glass by the sounds and songs featured on this cd.

Sometimes just beautiful sound to take you on a pleasure ride alongside sun filled pastures and cows to transform on other times in desolated ghost-like sounds. It's not on a demonic way, like a lot of sound artist work, but on a very sophisticated way Iris Garrelfs takes you along in her garden of electronic sounds and voices. Freshened we step outside and long for more.

<http://www.gothtronic.com/?page=23&reviews=1454>

### **THE MILK FACTORY / UK / June 2005**

Iris Garrelfs came to light through a series of high profile collaborations with artists as diverse as Scanner, Si-Cut.db, Freeform, Kaffe Matthews and Robert Lippock. She's had her work featured on compilations for Bip-Hop, Law & Auder, ECR and Sprawl. She is also very involved with Sprawl, the organisation set up by Si-Cut.db's Douglas Benford, which gives young artists the opportunity to play in live in London during regular events, and she has been known to step in behind the mixing desks to DJ at various locations in

London, and, to complete the picture, she's also had her photographs published in countless magazines around the world, including *The Wire*, *The Face*, *Muzik* and *Marie-Claire* to name but a few. Yet, she was still to release her first album. Thanks to French label Bip-Hop, this is now done.

Collecting seven tracks, all built around Garrelfs's voice as sole source, *Specified Encounters* is a magnificent and haunting debut album. The concept of using the human voice as only sound source and incorporating it within an electronic context, if not new, remains in the best cases truly fascinating. On *Specified Encounters*, Garrelfs develops her live improv to create an extremely varied and contrasted record. Extremely versatile in her approach, as she uses anything from raw recordings to extremely processed and textured elements, Garrelfs assembles subtle sonic pieces evoking various atmospheric settings. Left at least partially untitled, simply sequenced from Encounter 1-7, the tracks presented here denote very complex soundscapes, ranging from hypnotic loops to haunting incantations, ethereal waves and glitches, tightly interwoven to form dense structures on which sparse melodies flourish. Over the forty-two minutes of this album, Garrelfs investigates peaceful sonic plains (Encounter 1, 3, 7), and more organic and abrasive surfaces (Encounter 2, 5, 6) with equal virtuosity, casting a constant shadow over her compositions yet remaining somehow in the background.

Despite the human intervention and the use of human sounds, the electronic make up of this record remains proudly exposed in the foreground. Yet, it is kept totally versatile and fresh by Garrelfs's fluid touch. Garrelfs uses this context to develop a series of subtle compositions to perfection. *Specified Encounters* more than fulfils the promises of Garrelfs's part work.

[http://www.themilkfactory.co.uk/reviews/igarrelfs\\_encounters.htm](http://www.themilkfactory.co.uk/reviews/igarrelfs_encounters.htm)

### **TEXTURA / Canada / June 2005**

Though Iris Garrelfs may be less well known than other artists in the Bip-Hop roster, she's actually a Renaissance figure of sorts. A published photographer, creator of site specific sound-based installations, and co-organizer of the London club *Sprawl*, Garrelfs now takes on voice-generated music-making in *Specified Encounters*' seven tracks. It's not a new concept, of course, with Björk's *Medulla* the most recent and well-known foray but Garrelfs imposes her own distinctive stamp on the genre.

When wordless voices hauntingly swell into ululating choirs in "encounter 1," the effect is reminiscent of Meredith Monk, especially when the vocals swoop. But by electronically manipulating and warping her voice in radical manner, Garrelfs' boldly experimental approach goes further than Monk's. In the second piece, for example, her voice becomes a veritable percussion orchestra performing an alien drone. Haunted voices and ominous splinters foster a mood of dread in the fourth setting, while the fifth plunges the listener into an industrial netherworld of clanks, rattles, and possessed garble. The album's obvious centerpiece is the eighteen-minute "encounter 6." In the first of five sections, Garrelfs layers a supplicating, hymn-like vocal line (that wouldn't sound out of place on a John Tavener or Arvo Pärt recording) over a loud, looping base of echoing voices. A more restrained and meditative section follows, with the now-dominant, ruminative vocal gradually building in force and density. A central, wholly 'instrumental' episode of rippling static and aggressive bass noise is eventually joined by voices that initially merge with the instrumental sounds but then separate and morph into improvised babble. Despite its length, at no time does the

piece feel too long or in need of pruning, a detail that helps make “encounter 6” the most remarkable composition on this distinctive album.

<http://www.textura.org/newreviewspages/garrelfs.htm>

### **BODYSPACE / Portugal / March 2006**

A voz humana é o mais extraordinário instrumento musical que existe. É capaz de uma amplitude de sons excepcional, quase ilimitada. E, no entanto, só raramente se exploram as suas potencialidades. Na música pop a voz para mais não serve que cantarolar uns versos sobre o instrumental - a “qualidade” da voz nem chega a ser importante, o essencial é que transmita as letras. No jazz há um maior aproveitamento das possibilidades da voz, sobretudo quando se trabalha o scat. Mas será na esfera da música clássica – e particularmente música contemporânea – que a voz é mais explorada. Mas, apesar de todas as possibilidades, é um “instrumento” ainda quase desconhecido, pouco explorado.

Era assim pouco esperado que viesse da esfera da electrónica uma das mais singulares e exploratórias propostas de abordagem da voz humana. “Specified Encounters” é um disco que utiliza apenas sons da voz humana. A partir de uma série de gravações contendo apenas vozes, há um processo de “colagem”, através de manipulação electrónica. E o cérebro por trás desta ideia é Iris Garrelfs, que se estreia na edição discográfica com este disco. Como alguém escreveu, o trabalho de Garrelfs fica situado algures entre Arvo Pärt e Christian Fennesz. Ora bem, esta classificação não é de todo despropositada, dá para se ficar com uma ideia geral dos campos onde esta “manipuladora” (chamemos-lhe assim) se move.

Apesar deste ser o primeiro disco de Iris Garrelfs, esta artista já tem algum trabalho anterior. Para além de performances a solo, já trabalhou com artistas sonoros como Robert Lippok (dos To Rococo Rot), Kaffe Matthews, Scanner, Sci-cut.db e Freeform. E já desenvolveu também diversas instalações apresentadas nos museus de Glasgow, Den Bosch (Holanda) ou Ljubljana (Eslovénia). Do curriculum de Garrelfs faz parte a co-organização do Sprawl, espaço londrino que acolhe manifestações diversas de música electrónica. Para além disto, a actividade paralela enquanto fotógrafa fê-la colaborar com revistas tão distintas como Wire, Muzik ou Marie-Claire. E agora, com a edição deste disco, Iris é já um nome a ter em conta no panorama musical contemporâneo.

O disco “Specified Encounters” varia entre ambientes paisagistas e alguma rugosidade - não há um padrão de linearidade sonora constante, mas há coerência. Antes de mais, há a voz, a unificar. Ou melhor, as vozes, já que se tratam de gravações de registos variados, alguns agudos, outros mais graves, uns curtos, outros prolongados - os samples de voz são dissecados, recortados, inseridos, trabalhados. E o resultado final soa como um todo, unido, sem as marcas da cola à vista. Só pela mera base conceptual este álbum já merecia atenção. Sendo que o resultado produzido é também agradável, este é um disco de audição muito recomendável, que combina do melhor modo o prazer intelectual da descoberta com a satisfação auditiva. Como poucos.

Nuno Catarino

[http://www.bodyspace.net/album.php?album\\_id=601](http://www.bodyspace.net/album.php?album_id=601)

### **MUZIK ALUTIS / Lithuania / November 2005**

Dar vienas elektroninis kraps̄tukizmas. Tiesa ž̄ymiai geresnis, nei pries̄ tai apž̄velgtas. S̄is bent turi kaz̄kiek sielos ir jauc̄iasi, kad i ras̄ytas ne is̄ pirmo karto... Elektroninio kraps̄tukinio ambiente megējams tikrai patiks. Bent ju yra ir gyvu ̄ garsu ̄ netik

daužymas per mikroschemas.... Jie apie save: Iris Garrelfs is best known for her emotive, improvised glitch-tech performances based around electronically manipulated and digitally warped voice sounds. The Wire has described her sound as "Garrelfs's divine caressing tones floated over the audience... Garrelfs's voice swelled up into vast cavernous echoes, sweeping the audience with it". Specified Encounters has been moulded from dissected, transmuted voice sounds, settling somewhere between Arvo Pärt and Christan Fennesz. Iris Garrelfs performs solo as well as in collaboration with other soundartists, for example Robert Lippok (To Rococo Rot). An excerpt of their concert at Sprawl's Interplay festival in 2003 will be released early next year. Other collaborations include Kaffe Matthews, Scanner, Si-cut.db and Freeform, which has recently been re-released as part of the Burnt Friedman compiled and remixed compilation Condensed on Nonplace. She has recently finished a track for Jem Finer's (The Pogues) Longplayer project.  
<http://muzik.alutis.lt/>

### **KATHODIK / Italy / May 2005**

Una delle maggiori peculiarità di una label come la Bip\_Hop è quella di offrire al pubblico una visione a 360 gradi sul suono digitale contemporaneo. Nel caso del nuovo disco di Iris Garrelfs ci si allontana notevolmente dagli standard consueti delle produzioni elettroniche, aprendo nuovi possibili sentieri da percorrere. Trattassi di un suono che non ha poco o nulla a che fare col cibernetico, un suono caratterizzato prevalentemente da voci processate che si alternano dentro atmosfere cupe e alquanto scarse ma sempre ad altissimo tasso emozionale. Un susseguirsi di visioni ed ambientazioni buie, voci femminili per canti malinconici e talvolta sinistri, campioni modulati e variamente elaborati che, in un clima di abbandono da limbo, apriranno le porte a tetri ma suggestivi scenari, inaspettati per il genere. Notevole la sensibilità anche per le costruzioni prevalentemente generative, che mettono questa giovane artista tra le realtà più innovative e promettenti per il prossimo futuro.

La traccia video è la ciliegina sulla torta.

Vittorio Marozzi

<http://www.kathodik.it/modules.php?name=Reviews&rop=showcontent&id=1867>

### **VENTRILUCUTION / Portugal / August 2005**

Iris Garrelfs is an artist with a large bulk of work under her belts in distinct areas such as music and photography, and she's actively committed in multiple projects, be it multimedia performances, sound installations or events production. "Specified Encounters" is a solo effort that uses only voice manipulation as a sound source. Not an outrageously original idea, but one that has indeed produced a fairly interesting album.

The thing that puzzles me most about "Specified Encounters" is the fact that what you can actually hear in some of the tracks is exclusively that traditional abstract glitch noise, with barely any traces of a human voice. So I guess most of the composition process depended, largely, of the degree of dilapidation the voice samples suffered. What this means is that you have indeed tracks where a strong presence of sung voice is impossible to deny and, on the other hand, tracks that seem to be the product of the usual methods of that glitch sound. However, I believe the most interesting results are achieved when these two realities encounter themselves. Therefore, these seven encounters plus a video encounter are the sensible work of an artist who didn't merely make a series of random glitch noise flowing

randomly, but has actually perpetrated a sonic patchwork, undeniably attaining very good moments, especially when the voice is highlighted. What, in my opinion, ruins some of its overall interest is precisely those tracks that lack the delineation of the voice-driven efforts, since what you can hear are just plain electronic atmospheres.

To sum up, Iris Garrelfs' Specified Encounters is not an album that is disappointing by any means, but it's not utterly enthralling either. I believe these encounters on an appropriate live setting, such as a multimedia installation, have the full potential to be really stimulating and pleasant.

by Luís Oliveira

<http://www.ventrilocution.net/v2/reviews/irisgarrelfs1.shtml>

### **BLOW UP # 88 / Italy / Septembre 2005**

Decisamente interessante l'album della sound artist e performer Iris Garrelfs, nota in precedenza come BitTonic. Sette incontri acustici, più uno visivo, a base di soli suoni prodotti dalla voce umana, elaborazioni digitali di emissioni orali tradotte in bruta materia organica, fonemi e singulti, garbate sollecitazioni ritmiche e diluiti composti ambient. (7)  
Nicola Catalano

### **MUSIC-SCAN / Germany / May 2005**

Wer die arbeiten von Iris Garrelfs kennt, weiß, dass man im Prinzip immer etwas sehr Eigenes und oftmals auch Eigenartiges vorfindet. Man wird hier mit neuen oder zumindest neuartigen Herangehensweisen konfrontiert, die meist faszinierend und fast immer gelungen sind. Auch auf "Specified Encounters", das ausschließlich aus elektronisch manipuliertem und digital nachbearbeitetem Stimmmaterial besteht, darf man sich wieder auf eine ganz besondere Reise begeben, die zu keiner Zeit zäh oder langweilig daherkommt. Garrelfs überrascht stets mit neuen Ideen, unkonventionellen Wendungen und harmonischen Strukturen, die zuallererst erstaunen und schließlich immer begeistern. Was Björk auf ihrem letzten Album angedeutet hat, wird hier konsequent weitergedacht und umgesetzt. Im Rahmen der Soundkunst, im weiten Spannungsfeld von Arvo Pärt, Christian Fennesz oder dem ausgesprochenen Minimalismus eines David Toop entwickeln sich die subtilen Klangfiguren, die alle Formen von zerbrechlich bis gewaltig annehmen können und doch niemals wirklich zu fassen sind, denn sie sind ständig im Fluss, bewegen sich weiter, sind immerzu in einem Transformationsprozess, welcher diese Platte auch so ungemein interessant gestaltet. Von kindlicher Naivität und freiem tonalen Raum bis zur fast schon konventionell angehauchten Harmoniestruktur ist auf „Specified Encounters“ fast alles anzutreffen. Trotz dem betonten Minimalismus der Mittel ist hier eine kaum für möglich gehaltene Eklektik entstanden, die man nicht ungehört lassen sollte. Ein Album, das hoffentlich die doch recht engen Grenzen der experimentellen Soundkunst wird überschreiten können. Ausgesprochen fein.

Matthias

[http://www.music-scan.de/Templates/reviews\\_team.php?id=4854](http://www.music-scan.de/Templates/reviews_team.php?id=4854)

### **GONZO CIRCUS / Belgium / May 2005**

Iris Garrelfs heeft één stem en duizend levens. Garrelfs is fotografe, is de drijvende kracht achter de radioshow Field61, ontwerpt geluidsinstallaties en runt samen met Si-Cut db de Sprawlavonden. Ze werkte samen met Scanner, Kaffee Matthews, Robert Lippok en

Freeform. Kortom, een vrouw met een missie. Op 'Specified Encounters' komt alles waar ze voor staat samen. Garrelfs vertrekt vanuit haar stem en gebruikt die klanken als basis voor haar plaatwerk. Het openingsnummer 'Encounter 1' is een zeldzaam moment van zwakte. Garrelfs plaatst haar ijle engelengezang nadrukkelijk op de voorgrond en blijft wat steken in onduidelijke bedoelingen. Het is niets meer dan een valse start, want gaandeweg ontplooit ze haar echte kracht. Garrelfs construeert met een minimum aan middelen een heel eigen wereld. Micro-elektronica die vaag en gewild onduidelijk refereren naar de wereld van de klassieke muziek en aan Japanse meesters, 'Encounter 6' had een goed nummer van Sakamoto kunnen zijn. Niet alleen in 'Encounter 6', maar ook in 'Encounter 5' lukt ze er wel in om haar zuivere stem mooi in het klankenlandschap te verwerken. 'Specified Encounters' is een mooi staaltje van ingehouden micro-elektronica, brengt rust en slaagt waar Björk faalde. Eén stem, duizend levens. (pds)

### **OCTOPUS / France / May 2005**

Artiste protéiforme, empiétant autant dans le multimédia (l'installation Dumplinks lors du festival Arborescence à Marseille) que dans l'organisation (les fameuses soirées Sprawl à Londres), Iris Garrelfs s'est d'abord fait connaître sous le nom BitTonic. Elle développe une approche musicale très personnelle, basée sur des improvisations vocales émotionnelles refaçonnées digitalement dans des compositions abstraites évoquant autant Christian Fennesz qu'Arvo Pärt. Majestueusement lancinante, l'atmosphère de ce premier album envoûte agréablement à l'image des 17 minutes épiques de la pièce 6.

[Laurent Catala](#)

<http://www.octopus-enligne.com/template.php?css=sommaire&page=oursinse#4>

### **TERZ / Germany / May 2005**

Die Fotografin und Vokalkünstlerin, die auch gerne Kollaborationen eingeht, hier mit 7 Tracks, in denen allein ihre Stimme moduliert und digital prozessiert wird. Dabei hat jeder Track ein radikal eigenes individuelles Klangbild, wobei ein Track mit 18 Minuten Spieldauer zu einem psychedelischen Trip gerät. Zusätzlich ein Video des kroatischen Filmemachers Mario Radinovic.

[http://www.terz.org/texte/texte\\_05\\_05/honker.htm](http://www.terz.org/texte/texte_05_05/honker.htm)

### **DE SUBJECTIVISTEN / Holland / May 2005**

Mag ik u voorstellen aan de Diamanda Galas van de glitch? Iris Garrelfs luidt haar naam en ze is zoals men dat zegt geluidskunstenares. Ze bouwt dikwijls muziekinstallaties en is een graag geziene gast op compilatie cd's en voor uiteenlopende projecten. De Duitse, nu in Londen woonachtige dame heeft al gewerkt met Robert Lippok, Freeform, Si-Cut.Db, Scanner en Kaffe Matthews. Nu is er de cd Specified Encounters, die aantoont dat geluidskunst zeker door haar wordt beheerst. De muziek op de cd wordt hoofdzakelijk gecreëerd met vervormde stemmen. Deze lopen uiteen tot spookachtig intiem en koorachtig, tot angstaanjagend en overweldigend. Zeg maar van Arvo Pärt tot AGF en Diamanda Galas, zonder het hele demonische overigens. Voeg daar nog de minimalistische glitch van Fennesz aan toe en je krijgt een aardig idee van haar bijzondere muziek. Als bonus krijg je ook nog het filmpje Stimmung. Dit is nou pas echt stemmige muziek en bovenal buitengewoon origineel.

<http://www.subjectivisten.org/caleidoscoop/>

### **INTRO / Germany / April 2005**

Ein Album, das ausschließlich aus elektronisch verhäckselten Stimmschnipseln konstruiert wurde – hatten wir das nicht gerade? Richtig, aber was bei Björk noch in den ausgedehnten Koordinaten von Pop funktioniert, klingt bei der in London lebenden deutschen Klangproduzentin Iris Garrelfs deutlich mehr nach E als nach U. Die erste der sieben Kompositionen, die schlicht „Encounter 1-7“ betitelt sind („Encounter 8“ ist ein kurzer Film), lässt an verwehte mongolische Steppengesänge denken, und im weiteren Verlauf kann man nachvollziehen, warum ihr Label Iris Garrelfs zwischen Arvo Pärt und Christian Fennesz verortet. Sehr concepty, sehr arty, wie den subtilen, meist völlig verfremdeten Vokal-Sounds hier behutsam viel Raum gelassen wird, statt sie Platz sparend übereinander zu schichten. Da verwundert es nicht, dass die umtriebige Künstlerin, die bereits mit Kaffe Matthews und

Robert Lippok kooperierte und für Magazine wie The Wire und Face fotografierte, auch Klanginstallationen für Museen erarbeitet. Auch diese CD ist mehr körperlose Installation als Track-Abfolge, und als solche sollte man sie goutieren.

Sonja Eismann

<http://www.intro.de/review/Iris+Garrelfs/Specified+Encounters>

### **VITAL WEEKLY # 462 / Holland / April 2005**

Iris Garrelfs has been around for some time, in music organizing concerts at the Sprawl Club and as a photographer. Garrelfs' music is where the digital sound processing of Fennesz meets the esoteric, gregorian like chanting of religious music. Long sustained, wordless singing, drenched in a bath of echo and reverb. The processing of her own voice result sometime in crackly and rhythmic doodling, or likewise stretched out ambient patterns. Maybe the idea of using this combination is a new one, and one that is rarely heard (except maybe in some of Maja Ratkje's work), I must say I am not blown away by this very much. The whole album has a rather improvised character, in which the various pieces don't seem to have a head and tail, and they seem to take too much time to tell the story. Some more editing, some more processing and a little bit less of an esoteric feel to this, and I'd be happy. Now I have many mixed feelings about it.

(FdW)

### **IKONEN / Germany / March 2005**

Ein Album nur mit Stimme aufzunehmen, ist sicher nicht die neuste Idee, und in der Vergangenheit wurden daraus einige erstaunliche Werke - man denke nur an die entsprechenden Solowerke von Diamanda Galàs. Der menschlichen Stimme eignet eine ganz eigene Qualität, die auch durch elektronische Manipulationen kaum angetastet werden kann. Insofern muss man auch der auf dem Elektrolabel Bip Hop erschienenen Cd "Specified Encounters" der jungen Musikerin Iris Garrfelds ein besonderes Charisma zuschreiben. Iris Garrelfs ist bekannt durch ihre Kooperationen mit den Elektroartisten Scanner, Kaffe Matthews, Freeform und speziell durch Field 61, ein Experimentalprojekt gemeinsam mit Matthews. Dazu fotografiert sie für die Magazine The Wire, The Face, Muzik, arie Claire, Spex u.a. und gibt Gastauftritte als DJane... Zusammen mit Stockhausen trat sie in der ARTE-Sendung "Well Tempered Computer - Are Computers Able to Compose" auf.

Alle 7 Tracks auf "Specific Encounters" entwickeln sich aus abstrakten, filigranen Gesangspassagen, manchmal naiven Melodien, dann wieder energischen Variationen, repetitiven Vocalen oder sogar elegischen, fast sakralen Momenten, die an Arvo Pärts Choralwerke erinnern. Oft liegen mehrere dieser Vocalschichten übereinander, meist ist die Stimme deutlich identifizierbar. Einige elektronisch anmutende Akzente zeugen von einer weitgehenden Transformation der Stimmpassagen in 'kalte' digitale Datenströme...

"Specific Encounters" ist trotz aller Irritationen eine schöne und hörbare CD geworden, in großen Teilen durchaus visionäre und immer konsequent in der Wahl der Mittel. Ein erstaunliches Dokument zeitgenössischer Gesangskunst.

Die CD enthält zusätzlich einen Videoclip namens STIMUNG von Mario Radinovic (Blacksunproductions).

Marcus Stiglegger

<http://www.ikonenmagazin.de/rezension/Garrelfs.htm>

**AVROPOLIS / Greece / April 2005**

<http://www.avopolis.gr/reviews/default.asp?ID=2537>