



CORNUCOPIA

Formed 1996 - Ponce, Puerto Rico.

MEMBERS

Claudio Chea sound
Jorge Castro sound
Felix Adorno images

In Cornucopia, we use all sorts of sound sources and textures to create a coherent mixture of both harsh and delicate soundscapes. Refusing to be pigeonholed to a certain unusual music genre, we honour our name by creating an true »Cornucopia of Sound«.

Performances and installations have taken place in our homeland of Puerto Rico, plus we have completed tours in the United States, Europe and Central America.

Our list of released audioworks includes over 40 CD, tape, mp3 and vinyl titles, still mostly out on smaller record labels from all over the world.

Parallel projects include Vultrapia (with Ultra Milkmaids and v.), Yituey, Astronauta, Luau, Parasolar, Origami Subtropika. Each Cornucopia member is also involved in creating sound and visual installations.



SELECTED SOUND PERFORMANCES

Epicentro (Mexico City) 2002
Museo de Arte de Puerto Rico (San Juan) 2002
Phonorama (Subtonic, New York) 2002
Artswatch Gallery (Louisville) 2002
Deadtech Gallery (Chicago) 2002
Southgate House (Cincinnati) 2002
C-Pop Gallery (Detroit) 2002
Observatori Festival (MUVIM, Valencia) 2001
LEM Festival (Oniria, Barcelona) 2001
NASA (Santiago de Compostela, La Coruña) 2001

AUDIO EXHIBITIONS (Installations)

Liquid Architecture 3 (Bus Gallery, Melbourne) 2002
Version>02 (Museum of Contemporary Art, Chicago) 2002
Subterfuge (BASS Museum, Miami) 2002
Subsonic / Observatori 2001 (Metro, Valencia) 2001
En Red O Electric Songs (CCCB, Barcelona) 2000

COLLABORATORS

Francisco López, Lasse Marhaug, Pablo Reche, Ultra Milkmaids, Duul Drv, Kim Cascone, Andrew Duke, v., Zan Hoffman, TV Pow, Boris Hauf, Critikal, Chris Goudreau (Sickness/Omei) + more.

CONTACT

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SELECT DISCOGRAPHY

C.Plus (The Locus of Assemblage, UK)
Jornadas Intravenosas (Eozoon Editions, Valencia)
Vibro-Acústica (Generator Sound Art, USA)
032102 - Live in Detroit (Chondritic Sound, USA)
The Disease Industry (Ataxie Disques, France)

WEB RESOURCES AND MP3 RELEASES

www.fukkgod.org
www.microsound.org/parasites
www.neural.it/nnews/w4r.htm
www.tiln.net

PRESS



Cornucopia "C" **CD (The Locus of Assemblage, UK)**

After familiarizing myself with this brief album I felt the closest comparisons I could make would be with ANOTHER HEADACHE (as they have a similar ebb and flow compositional approach), and TACTILE (as the thick muscular sound seems to have originated from similar sources).

Their music - in this case a single track stretching a half hour or so - manages to avoid musical structure yet somehow seems composed. Combining raw feedback-like swelling tones, stunted guitar like mutant insects, jungle ambience, distant amorphous human voice and watery sounds which might last have been heard on some New Age recording (although, thankfully, here without the pan pipes, flute or lazy piano picking out bright, pensive tunes), it becomes one great fused mass, ever swirling in a slow dance of ripples and waves.

As it progresses the intensity and volume of the piece increases, moving from small intriguing waves of hum to great cloud chamber swirls of hissing, roaring noise, before dropping away to wash the listener in it's last dying efforts.

Analysing it makes me think that perhaps it's a location recording of a stormy sea - it has elements of the greyness and semi-white noise. Whatever it's source, it has become something else here, through various processes, long delays and flanging effects.

It reminds me of the "Sky Flowers & Horses Eggs" composition - strangely familiar ambience yet never fully revealing itself to the listener. The littered waste of half-perceived imagery hides a subtly intriguing machine-like scattering of rhythmic events, not actually percussion - more machine driven alien heartbeats and the burrowing of tiny but determined beings.

It also brings to mind some of RRRECORDS' own releases - crazy experimental stuff with a finite appreciative audience. And like their odd releases, this deserves to exist in a world where even folk who consider themselves 'experimental' rarely move outside a safe, saleable panoply of clichés.

This could also be seen as Chill Out music for the Japanese Noise enthusiast - ambient yes, noise yes, aggressive hell-bent attempts at documenting the moment when a nuclear reactor blows up - no! Interesting and uncompromising, it's nice to hear music like this arriving from places you probably wouldn't imagine having such diverse artists.

- Anthony Burnham (Metamorphic Journeyman)

Cornucopia - .C. (The Locus of Assemblage, UK)

Well, it's packed like the old Inner-X tapes use to be - for me, that's a big plus. Strange chemical odor emits from the cdR and the attendant plastic packaging, and the sound is somewhat similar - a series of leaks and splashes, with the attendant hum and din of announcements from on-high. The effect is much like the hearing of quiet things from beneath a sewer, or a sidewalk, or a tunnel. It stays at a particularly particulate level and then intensifies - not immediately, but subtly; as though the listener were surfacing through a vast effervescent wet sea of memories and everything that those imply.

- David Cotner



Cornucopia - Vibroacustica (CD by Generator)

Cornucopia have created a collection in response to the US navy use of Puerto Rico for military exercises. Vibroacustica is a physiological response to deafening noise waves, and is based on sounds recorded on the island (manipulated and processed), and is directed at a quieter environment utilising microsounds and loops.

Pulses of interference build in 'Circulos viciosos' adding cracks and pops, synthy zingers that take over, bird like twitters, echoey metal sounds. The shifting soundscape becomes even more so with 'Particle. I oop.live.bomb' which dances through 7 or eight parts in its 10 minutes: slowed sounds layered and melodic, machinery squiggle, high jittery with deep pulses, resonant deepnesses, scratchy loops, bubbling tones, all coming to a brief climax before a short fade.

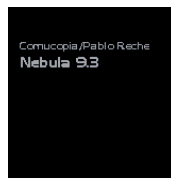
A beach, whooshing wash, deeper rumbles shifting to another quieter beach with soft running is 'Hydro 1'. Before 'Hydro 2' with more water running through pebbles, 'l.g.s.' squeaks and pulses run and then fade under voice washes, a fast tapping joins together with a deeper one, and

all the elements build together. A throbbing has been running through, joined by choppy noises and a typewriter-tap, more washes and long tones together for another climax.

Echoey pings, tings and background twitters and chimey musicality in 'Cristal', developing burbles and tones later. 'Hydro 3' then adds tzingling rattles to the water sounds. Buzzing clicks of slow insects slowly modulates in 'Las antenas' before fading under a rumble wave and sonar, twiddles develop and key pulses, before the final 'Hydro 5' with running water and soft bass rhythm.

'Vibrostatica' has noisy scrapes with a deep sine pulse, softening to a flapping noise and stepped pulses, siren-horns of music, before a harsh crackle builds becoming whistley. And finally insect sounds, slow and fast, chitters behind, slowly builds, deep tones becoming a choir or symphony, eventually fading back into the 'Noche metalurgica'. Divorced from its political aims, this is an interesting glitch/sample work. It works best for me in the longer tracks which modulate slowly and/or the ones where some of the island sounds (water, insects, animals) are more obvious: which is most of the album.

- Jeremy Keens (Ampersand Etc.)



Cornucopia/Pablo Reche - Nebula 9.3 mCDR (Testinground)

The 19 minute track contained on this professionally packaged 3" cdr is a collaboration between Cornucopia (Puerto Rico) and Pablo Reche (Argentina). At first I was planning to describe it as one long static drone, but the more I listen to this ep, I believe it would be more accurate to call it vacuum music. The sound emanating is a deep, submerged, rumbling, like being sucked into a black hole. Drones usually have a linear progression, a single or group of sounds held for a certain duration. Nebula 9.3 stays in one place, and just increases the pressure. Slowly higher tonal pitches are introduced. The bottom drops out, you attain weightlessness, and float into the void. Necessary music for all your cosmic journeys.

- Jeff Surak (Vital Weekly)



Cornucopia - "The Disease Industry" 7" EP (Ataxie Disques 2001)

The second reference of the French label Ataxie Disques turns out to be one of the latest harsh efforts by Jorge Castro and Claudio Chea, the guys behind the Puerto Rico based label Eco Discos and the group Cornucopia. This brief piece of vinyl is around one year old now, and if you've checked the most recent stuff of the band, maybe you'll have the idea that this is another of those long, delightful isolationist pieces that the experimental duo has offered us more recently, and I'd kill to see your expression once the needle falls and the furious feedback begins to punish your speakers. Maybe not, but perhaps much to your surprise, Mr. Castro is not

precisely new making noise despite his current orientation, and highly dynamic noise, indeed; in the vein of the ultraelaborated stuff that, for instance, Sickness has provided lately, though with a very particular identity. But let's review the content.

We can find a couple of tracks in the A side, a couple of breath taking cuts full of constant changes and, in spite of the straight edge attack, there's a clear aim to produce non-static and highly worked structures that easily enthuse the listener, even that who is not totally into the style. 'Disease industry a' is built of superimposed rough loops and intersected bursts following tirelessly for three intense minutes; and the same approach is more or less continued during its shorter successor, 'El tercer cielo - "the third sky"-ed. - (disease industry b)', however somewhat more traditional and crushing at its powerful assault.

Conversely, the B side consists of just one almost six minutes song (you've guessed it, 'Disease industry c'), still strong but showing a less aggressive facet and a more innovator standpoint, bringing forward the more eclectic spirit of these artists, their experimental perspective that was there since the very beginning, and evidencing an imagination in the use of forms and vast supply of resorts (fadings, sudden interruptions, several degrees of intensity...) that surpasses the standard definition of Noise as a genre, or at least in its more monolithic sense.

A little proof of the creative nature of Jorge and Claudio, with a particular interest if you were only familiar with their more quiet works, and a revelation for those still sceptical about the brilliance that South America can provide. Excellent!

- Marcos Alcocer (Seküencias de Culto)

