

Belle Confusion 696

I was at the Spritzenhaus in Hamburg Germany in 1998 when I received a copy of “Belle Confusion 696” by Francisco Lopez. I had spoken with Francisco about the field recordings he had made in Costa Rico for this project and was very interested to hear what he had created with them. I especially wanted to give this CD a proper listening, so I waited until I had the necessary time and space before I opened the CD. I laid out a pillow in front of 2 perfectly placed speakers and positioned myself between them before starting the CD player. I turned on the player, closed my eyes and laid comfortably on my back. As I expected from Francisco’s work at this time, there was no abrupt beginning to the piece. I had to listen very carefully to perceive it. So subtle was his introduction that I had trouble discerning it from the quiet sounds of the courtyard below. Though I was in the heart of the city I became very aware of bird calls, wind moving leaves on trees and the distant sounds of cars and workers. I tried distinguishing these familiar sounds from the sounds on the CD which were only slowly fading into my attention. I was amazed at how seamless the integration of the composed sounds were with the environmental sounds I was experiencing and I complimented Francisco on his sensitivity. I was so immersed in this listening experience I completely lost track of time. After what seemed like a very long time I wondered how the CD would end. It seemed like it was going on an abnormally long time. I was patient but eventually I got up and walked over to the CD player to find that it had been on “pause”.