

The Music Outpost Promotion

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Artist: **PHILLIP JOHNSTON**

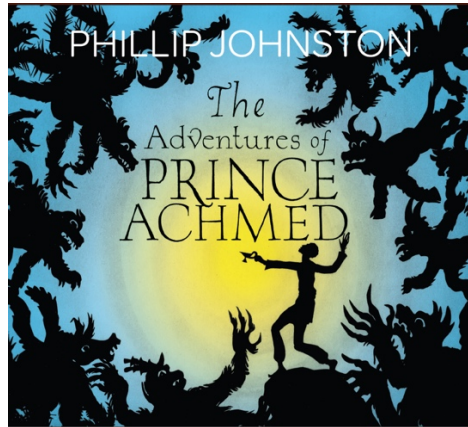
Album: ***THE ADVENTURES OF PRINCE ACHMED***

Genre: **FILM SOUNDTRACK / AMBIENT**

Label & Catalogue #: **Asynchronous 004**

Release Date: **September 2018**

Phillip Johnston: *The Adventures of Prince Achmed* (Asynchronous 004)



Composer, Saxophonist, Bandleader, and Film Music Scholar PHILLIP JOHNSTON Conjures a Magical Soundtrack for THE WORLD'S FIRST FEATURE-LENGTH ANIMATED FILM – *THE ADVENTURES OF PRINCE ACHMED* – to Breathe the Silhouette Animation by Groundbreaking Female Filmmaker LOTTE REINIGER to Life and Awaken the Wonders of *One Thousand and One Nights*

This enchanting album contains the music that **Phillip Johnston** composed as a soundtrack for *The Adventures of Prince Achmed*, a 1926 silent silhouette animation that is a landmark in cinema history – the world's first feature-length animated film. Created by female film pioneer **Charlotte “Lotte” Reiniger**, the animated film is based upon *One Thousand and One Nights*, a collection of Middle Eastern folk tales often referred to as *The Arabian Nights*. To breathe Reiniger's silhouettes to life, Johnston composed a continuous score of 65 minutes of music to be performed live with the film by a quartet of soprano sax, trombone, and two keyboards, against a pre-recorded track of samples, loops and live drums. For this recording of *The Adventures of Prince Achmed*, the music is performed by Johnston (soprano saxophone) with Australian musicians **James Greening** (trombone), **Alister Spence** (organ, keyboards), **Casey Golden** (organ, keyboards), and **Nic Cecire** (drums), and broken by the composer into twelve individual tracks.

Phillip Johnston has been composing and performing original scores for silent films for 25 years in both his native USA and current home in Australia. His previous silent film scores include *The Unknown* (**Browning**, 1927), *The Merry Frolics of Méliès* (**Méliès**, 1902-1909), *Page of Madness* (**Kinugasa**, 1926), *Faust* (**Murnau**, 1926), the first three of which were released on CD [on Avant, Koch Jazz and Asynchronous, respectively] Johnston's interest in silent film projects includes *Wordless!*, his multi-media collaboration with **Pulitzer Prize**-winning graphic artist **Art Spiegelman**, which features silent films and animation, spoken word/Spiegelman's historical essays, and live music by Johnston and his ensemble **The Silent Six**. *Wordless!* debuted at the **Sydney Opera House** on October 5, 2013 and has since been touring worldwide, including a nine-date tour of the USA and performances at the 2016 **London Jazz Festival**, **Buenos Aires' ComiCópolis**, and the **Philharmonie de Paris**. The film and music *The Adventures of Prince Achmed* have been performed across Australia, including the **Sydney VIVID Festival**, **MONA FOMA** and the **Woodford Folk Festival**, and Johnston is looking forward to touring the project overseas.

In addition to writing music for silent films and animation, Johnston has written articles on silent films for books and scholarly journals, in addition to presenting numerous conference papers. He is author of the chapter '**Jazzin' The Silents: Jazz and Improvised Music in Contemporary Scores for Silent Film**' for the upcoming/2019 book, *When Jazz meets Cinema*, edited by **Emilio Audissino** and **Emile Wennekes** (Brepols: Turnhout, Belgium)

The label **Asynchronous** is releasing Johnston's *The Adventures of Prince Achmed* simultaneously with another Johnston project: *Diggin' Bones*, a jazz album by **Phillip Johnston & The Coolerators**. The Coolerators are Johnston's main Australia-based live band, and include **Johnston** (soprano/alto saxophone), **Nick Cecire** (drums), **Alister Spence**: organ – all three of whom perform on *The Adventures of Prince Achmed* – in addition to **Lloyd Swanton** (bass), also of **The Necks**.

LINE-UP ON PHILLIP JOHNSTON'S THE ADVENTURES OF PRINCE ACHMED**Phillip Johnston:** soprano saxophone**James Greening:** trombone**Alister Spence:** organ, keyboards**Casey Golden:** organ, keyboards**Nic Cecire:** drums

Review of live performances of *The Adventures of Prince Achmed* film with score:

“Johnston’s soundtrack adds an extra dimension to the 2D-nature of the animation, with energetic jazz layered over the pre-recorded percussion track that builds up and flows through the film. While Johnston and Reineger’s compositions are each complex in their own ways, they come together simply and beautifully, stripping animation back to its abstract qualities of light, shadow, image and sound.”
 –Anna Madeleine, *The Guardian*, 2015 (MONA FOMA)

To book a performance of *The Adventures of Prince Achmed*: phillip@phillipjohnston.com

BIO INFORMATION:**PHILLIP JOHNSTON** Official website: www.phillipjohnston.comFacebook: <https://www.facebook.com/phillip.johnston.92> Twitter: @pjohnstonsax

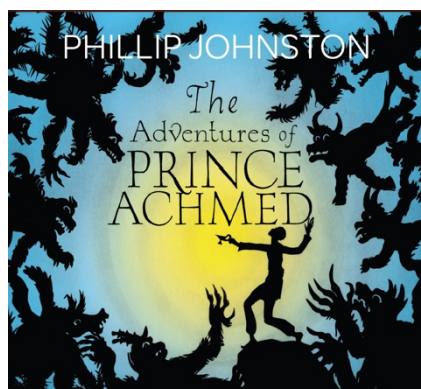
Phillip Johnston is an American jazz musician, saxophone player, bandleader and prolific composer who divides his time between Sydney and New York. He is best known for his legendary, long-running ensemble, **The Microscopic Septet** (with co-composer **Joel Forrester**), whose music encapsulates the essence of a century of NYC jazz; his other acclaimed NY bands **Fast ‘N’ Bulbous** (co-led with guitarist **Gary Lucas**), **Big Trouble**, and **The Transparent Quartet**; and his duos with **Guy Klucevsek** and **Joel Forrester**.

As a composer, he has composed theatre music for the **Public Theatre**, and **Bell Shakespeare Company**, and film music for **Paul Mazursky**, **Doris Dörrie**, **Henry Bean** and **Philip Haas**; his silent film scores have been performed at the **New York Film Festival**, across Europe, and at the **Sydney Film Festival**, **Melbourne Festival** and **Revelation Perth Film Festival**. His multimedia collaboration with graphic artist **Art Spiegelman**, *Wordless!*, premiered at the **Sydney Opera House** on 5 October 2013 and made a nine-city tour of North America after its 18 January 2014 US debut at the **Brooklyn Academy of Music**. Featuring silent films and animation, spoken word by Spiegelman, and music by Johnston and his ensemble **The Silent Six**, *Wordless!* was performed at the 2016 **London Jazz Festival**, **Buenos Aires’ ComiCópolis**, and the **Philharmonie de Paris**, and continues to tour worldwide.

Since his move to Australia in 2005, Johnston has released 4 new CDs with **The Microscopic Septet** (in addition to the 4-CD set *History of the Micros* on **Cuneiform**), 2 with **Fast ‘N’ Bulbous**, 3 silent film scores, and CDs with **The Spokes**, & **SNAP** (Australian saxophone quartet), created 5 film scores, and composed numerous works for Australian theatre. He’s performed live in the US with **The Microscopic Septet** (whose annual performances have become a tradition) and done festival appearances, including Sydney Vivid, Wangarratta Jazz Festival and Jazz Now Sydney. In 2015, he served a coveted one-week residency at **John Zorn’s The Stone** in New York City, in which he curated a series of shows and performed in ensembles ranging from duos to septets. In Australia, he has performed live with **The Coolerators**, the **Greasy Chicken Orchestra**, **Phillip Johnston Quartet/Septet**, **SNAP** (sax quartet with Sandy Evans), with baritone saxophonist **Claire Daly** at the **Women’s Jazz Festival** and premiered his large ensemble work *Page of Madness: Suite for Improvisers* at **SIMA’s Winter Jazz Festival**.

RECENT RECORDINGS

Phillip Johnston & The Coolerators
Diggin’ Bones
 (Asynchronous 003)



Phillip Johnston
The Adventures of Prince Achmed
 (Asynchronous 004)



The Microscopic Septet
Been Up So Long It Looks Like Down to Me: The Micros Play the Blues
 (Cuneiform Rune 425)

PHILLIP JOHNSTON'S WRITINGS ON SILENT FILM, COMICS/ANIMATION, FILM SCORES & MORE**PUBLICATIONS**

- 2019 **When Jazz meets Cinema**, edited by Emilio Audissino and Emile Wennekes. Brepols (Turnhout, Belgium) 'Jazzin' The Silents: Jazz and Improvised Music in Contemporary Scores for Silent Film' [academic book chapter – to be published in 2019]
- 2017 **AIM Occasional Papers** No.51: 'Informal Music Education: From Self-Directed Learning To Post-Doctoral Research'
- 2016 **Southerly** Number 76.1, 2016: 'Wordless! Music for Comics and Graphic Novels Turns Time Into Space (and back again)' [peer-reviewed academic journal] [Read online](#)
- 2011 **Screen Sound: The Australasian Journal of Soundtrack Studies** Number 2, 2011: 'The Polysynchronous Film Score: Songs for a Contemporary Score for F.W. Murnau's Faust (1926)' [peer-reviewed academic journal] [Read online](#)

CONFERENCE PAPERS

- 2018 **So What: Jazz and Improvised Music Research and its Impact on Artists, Scenes and Society** (ACIRN/Monash University) 'Jazzin' The Silents: Jazz and Improvised Music in Contemporary Scores for Silent Film'
- 2017 **RevCon 2017** Revelation Perth Film Festival 'Imagining Authenticity: Scores For Contemporary Silent Films'
- 2017 **When Jazz Meets Cinema** Centro Studi Opera Omnia Luigi Boccherini 'Jazzin' The Silents: Jazz and Improvised Music in Contemporary Scores for Silent Film' (video presentation)
- 2016 **Music and the Moving Image 2016** NYU 'Bernard Herrmann: Pioneer of Minimalism and Looping'
- 2015 **Music and the Moving Image X**/NYU 'Wordless! – Music for Comics and Graphic Novels Turns Time Into Space (and back again)'
- 2015 **ANU/Study Day: Current Work in Film Music** 'Wordless! – Music for Comics and Graphic Novels Turns Time Into Space (and back again)'
- 2013 **Music and the Moving Image VIII** NYU 'Voyages dans la lune (Trips to the Moon): The Power of Music to Expand or Contract Interpretation in Contemporary Scores For Silent Film'
- 2013 **Another World of Popular Entertainments**, Newcastle University, 'Silent films/Loud music: Composers of contemporary scores for silent film compare notes'
- 2012 **Recompositions Study Day** University of Sydney 'Chopin's Waltz in Ab, Op. 42 as multi-genre film music'
- 2012 **DFAM/RHD Conference** University of Newcastle 'Voyage dans la lune (Trips to the Moon): Historicity vs. Modernism in contemporary scores for Georges Méliès' 1902 silent film'
- 2012 **MSA/Canberra** 'Music as a Tool of Control: The Power of Music to Expand or Contract Interpretation in Contemporary Scores For Silent Film'
- 2012 **Music and the Moving Image VII** New York/NYU: 'The Polysynchronous Film Score: Songs as Score for Silent Film in Phillip Johnston's Contemporary Score For F.W. Murnau's Faust'
- 2011 **MSA.ICME Conference** Perth/St. George's College 'The Polysynchronous Film Score: The Relationship between Narrative and Music in the Contemporary Scores for Silent Film of Phillip Johnston'
- 2011 **MSA Power of Music Conference** (Perth) 'The Polysynchronous Film Score: The Relationship between Narrative and Music in the Contemporary Scores for Silent Film of Phillip Johnston'
- 2011 **UoN RHD Post-Grad Research Day** 'The Polysynchronous Film Score: Contemporary Scores for Silent Film'
- 2001 **Music and the Moving Image I** New York/NYU: 'The Asynchronous Film Score'