

GLOBE UNITY



Accelerated Frames of Reference
Mopcut (Trost)
Mingus' Sound of Love (with Maggie Nicols)
I Am Three & Me (Leo)
Near East Quartet
Sungjae Son (ECM)
by Tom Greenland

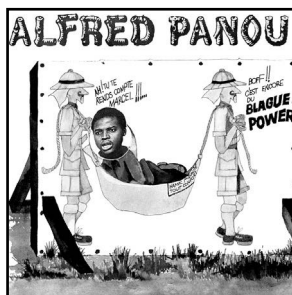
The voice, humankind's original instrument, comes into focus in this month's review of three recordings featuring an international cast of singers.

U.S. born, now Berlin-based Audrey Chen, a conservatory-trained cellist and vocalist, has abandoned traditional techniques for a highly ecstatic approach to singing, employing throat clicks, sibilant whirrings and whistlings, mumbled conversations, pinched overtones, yodels, burbles and ululations, often filtered, sustained and otherwise enhanced by her analog electronic processor. She explores these (and more) techniques on *Accelerated Frames of Reference*, recorded with guitarist Julien Desprez and drummer/sampler/ synthesizer player Lukas König, a trio collectively known as Mopcut. Chen's electronically processed vocalizations morph and meld with the grinding, distorted drones of guitar and the various triggers, loops and low rumbles of König's devices. What emerges is a series of evocative electro-soundscapes, the noises of a dense cosmopolis, as chilling as they are alluring.

In contrast with Chen, Scotland's Maggie Nicols' vocal approach, at least on *Mingus' Sounds of Love*, her collaboration with the I Am Three trio, is overtly text-based in tribute to the music and writings of Charles Mingus. Stimulated by the empathetic responses of alto saxophonist Silke Eberhard and trumpeter Nikolaus Neuser and guided by drummer Christian Marien's slow-rolling march beats, Nicols is at liberty to render the prose and poetry of the seminal bassist/composer in her own inimitable fashion. Some tracks employ spoken word or *Sprechstimme*, others wordless scats and melody lines, others a more decidedly eccentric treatment of words and pitches. On "Mingus Cat-alog/Pussy Cat Dues", for example, she narrates Mingus' treatise on feline toilet training (published in a pet magazine), capping each paragraph with giddy improvisations. Like Chen, her vocal artistry is most impressive for its ability to augment the group chemistry.

Yulhee Kim is a singer/dancer/percussionist featured on the Near East Quartet's debut CD. Led by tenor saxophonist/composer Sungjae Son, the Seoul-based group derives its sound from the sparse textures and non-metric pulsing of *gugak*, Korea's traditional folk and court music, blending it with jazz sensibilities. Guitarist Suwuk Chung's lingering, semi-distorted tones pad or shadow Son's slow-moving melodies as drummer Soojin Suh implies long-form, undulating pulses, omitting accents where others may add them. Kim's background in *pansori*, a genre of folk opera, adds distinctive qualities to "Mot", "Galgabuda" and "Pa:do", all covers of folksongs, as well as "Baram" and "Jinyang", Son's musical settings of pansori lyrics. On the latter, she moves from spoken delivery to gentle yodels to keening slides, the last a programmatic reference to the original tale, when "a lonely wild goose flies high in the clear sky."

For more information, visit trost.at, leorecords.com and ecmrecords.com



Je suis un sauvage / Le moral nécessaire
Alfred Panou and the Art Ensemble of Chicago
(Saravah-Souffle Continu)
by Pierre Crépon

During the summer of 1969, a lot happened at the small Lucernaire Theater near Paris' Gare Montparnasse. The groups of François Tusques, Jacques Coursil, Burton Greene or Anthony Braxton took the stage nightly, beginning a new chapter of avant garde jazz' history in the capital. Also scheduled were the freshly disembarked Art Ensemble of Chicago (reedplayers Roscoe Mitchell and Joseph Jarman, trumpeter Lester Bowie and bassist Malachi Favors) and Benino-Togolese actor Alfred Panou's one-man show *Black Power*. Panou began his performances by putting a knife to the throat of a spectator while reciting the first of a series of texts by Stokely Carmichael, LeRoi Jones or Ted Joans, the poet quoted on the back cover of this newly reissued 7".

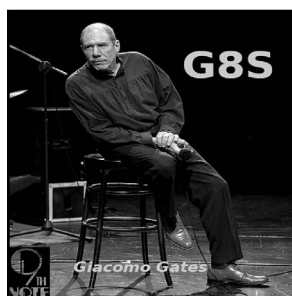
Originally released on the eclectic Saravah label, these 10 minutes of music finds Panou reciting two French texts with the Art Ensemble in backing mode, bringing to mind its session with avant garde vocalist Brigitte Fontaine (harking back again to the Lucernaire, where the singer also performed). The single's two tracks are built around superposing repeating riffs, a short phrase carrying the track and a stretched-out horn motif acting as a base for subtle but rich soloing.

The cover illustration mentions "Blague Power", hardly translatable wordplay on the French for "joke" and "black". It gives a good idea of the content of Panou's writing, which carries both political overtones and surrealist echoes. The voice is mixed up front, encouraging a closer listen to arrangements that will reward repeated scrutiny. "Cut the comedy, just because I'm drinking a little whiskey doesn't mean that I'm liable for taxes," says Panou.

When this obscure 45 is discussed in terms of its place in music history, it is often to assign a role to it in the genealogy of genres that came to life much later, slam or rap, through the work of people who had never heard of it. It makes little sense. But there's something enduring in the musicality of Panou's delivery and in the alchemy of these two tracks and that's ample enough.

Note: no recording date is provided on the cover. Oct. 14th, 1969 has been circulating in some discographies and Panou confirms to *The New York City Jazz Record* that it is "quite likely" correct.

For more information, visit soufflecontinurecords.com



G8s
Giacomo Gates (9th Note)
by George Kanzler

The four tracks here could be a forgotten footnote in the discography of singer Giacomo Gates but, thanks in part from a desire to deploy a new remastering

technique, we have a worthy addition to that discography.

That technique, called "Real Feel" by its inventor, engineer/producer Rob Fraboni, "strips the recording of electronic frequencies". According to Gates, "the comparison [of digital mastering with Real Feel] is of a bright fluorescent light compared to a soft, warm glow...and it musically embraces the listener." Personally, it sounded more like something emanating from a turntable than CD player.

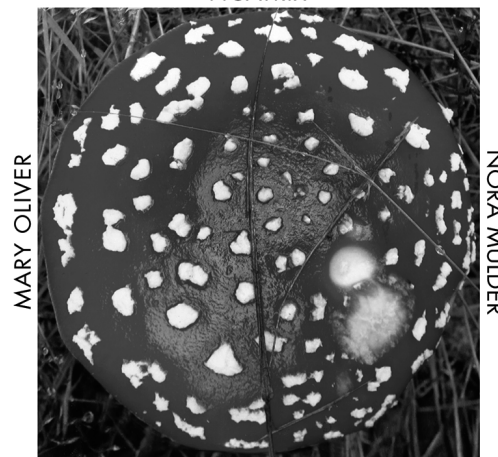
Gates went into the studio in 2005 with a quartet of Jay Hoggard (vibraphone), Tony Lombardozzi (guitar), Rick Petrone (bass) and Joe Corsello (drums). They put down four tunes: a Gates original; an Eddie Jefferson vocalese; a Bobby Troup travelogue; and a standard originally recorded by Frank Sinatra (1952) and in 2009 by Fiona Apple.

"A Different Thing", Gates' original, is an autobiographical assertion of the singer's right to sit in with jazz musicians, a denial of the stigma associated with singers by musicians, ultimately an affirmation of his place as a jazz musician on the scene. With Hoggard opening with the 32 bars of Harold Arlen's "Paper Moon", Gates launches into Jefferson's vocalese lyrics to saxophonist Lester Young's solo, a sly paean to the idea of a man going to the moon. Troup's "Hungry Man", a culinary travelogue to rival the composer's more famous road song, "Route 66", is delivered with an appetite for humor and fine solos all around, including scat from Gates. "Why Try to Change Me Now", the Cy Coleman-Joseph McCarthy standard, is burnished by Gates' warm baritone with lyrics that subtly echo the individualism in "A Different Thing".

For more information, visit the9thnote.com. Gates is at Saint Peter's Church Jul. 24th. See Calendar.

bijma mulder oliver

PICATRIX



MARY OLIVER

NORA MULDER

GREETJE BIJMA

Named after a legendary 1000-year-old handbook of celestial and occult magic(k), *Picatrix* is a trio featuring voice artist Greetje Bijma, pianist Nora Mulder, and violist Mary Oliver. By turns mysterious, playful, and dramatic, their debut CD captures the songful improvisational alchemy that recent European festival audiences have found so utterly (ok we'll say it) "bewitching".



October 2019 brings a new Dutch Impro Academy to The Hague! Spend an immersive week playing with Han Bennink, Michael Moore, Ab Baars, Ernst Glerum, Mary Oliver, Wolter Wierbos, and Guus Janssen!

more info at ICPORCHESTRA.COM