

this mortal coil

(EXTRAIT DE BLOOD)

A You and Your Sister (3.14)

(C. Bell)

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Voices : Kim Deal, Tanya Donelly

Music : Jon Turner

Strings : Martin McCarrick, Jocelyn Pook

Sally Herbert, Sonia Slaney

B Late Night (3.03)

(S. Barrett)

LUPUS MUSIC CO. LTD

Voice : Caroline Crawley

Music : Jon Turner, Ivo Watts Russel

Produced by Ivo Watts-Russel

Co-produced and Engineered

by John Fryer



MADE IN BELGIUM

This Mortal Coil - You and your Sister (1991) (Chamber Pop Group)

This songs was originally written and performed by Big Star's Chris Bell, who shares a place in the "27-club" beside Janis Joplin, Jim Morrison and Jimi Hendrix. Ivo Watts-Russell, then-owner of the 4AD-Label and Co-Founder of This Mortal Coil, selected in total 4 songs from Bell and Big Star for his rich output of obscure cover versions. Not obscure, but a bit odd, is the way the song was recorded, which can be found in the story of 4AD: Facing the other way - Martin Aston. What appears as an acoustic guitar chord, is a revolving midi-fied sequence, the sweet voices of (then) Pixies' Kim Deal and Tanya Donelly (Throwing Muses), sounding so much in harmony, but were recorded separately, just the string section ought to have played together. The midi-guitar resonates delicious and generously into your room, paving the way for honey sweet female voices, layered with some strings: just a perfect example of chamber pop. Nothing you can hear exposes anything about the tragedy surrounding this song and it's author to the listener.



Radical Dance Faction - Hope (1991) (Chamber Pop Group)

RDF is masterminded by Chris Bowsher, a musician from Hungerford, whose articulation could have mentored the Sleaford Mods. Meanwhile, his taste in creating spacial soundscapes including accentuation for voices and instruments, just provides a completely different mindset. This song talks about the indecision after terrorists attacks. With a speedy reggae rhythm basement that create the space for the pronounced, in my ears "jazzy" guitar riffs, a female voice contrasted by a male background singer, some meandering saxophone and hand percussion, the music leads the "long long road" to freedom from fear.

BOXE BOXE

Direction artistique Mourad Merzouki
Musique Originale



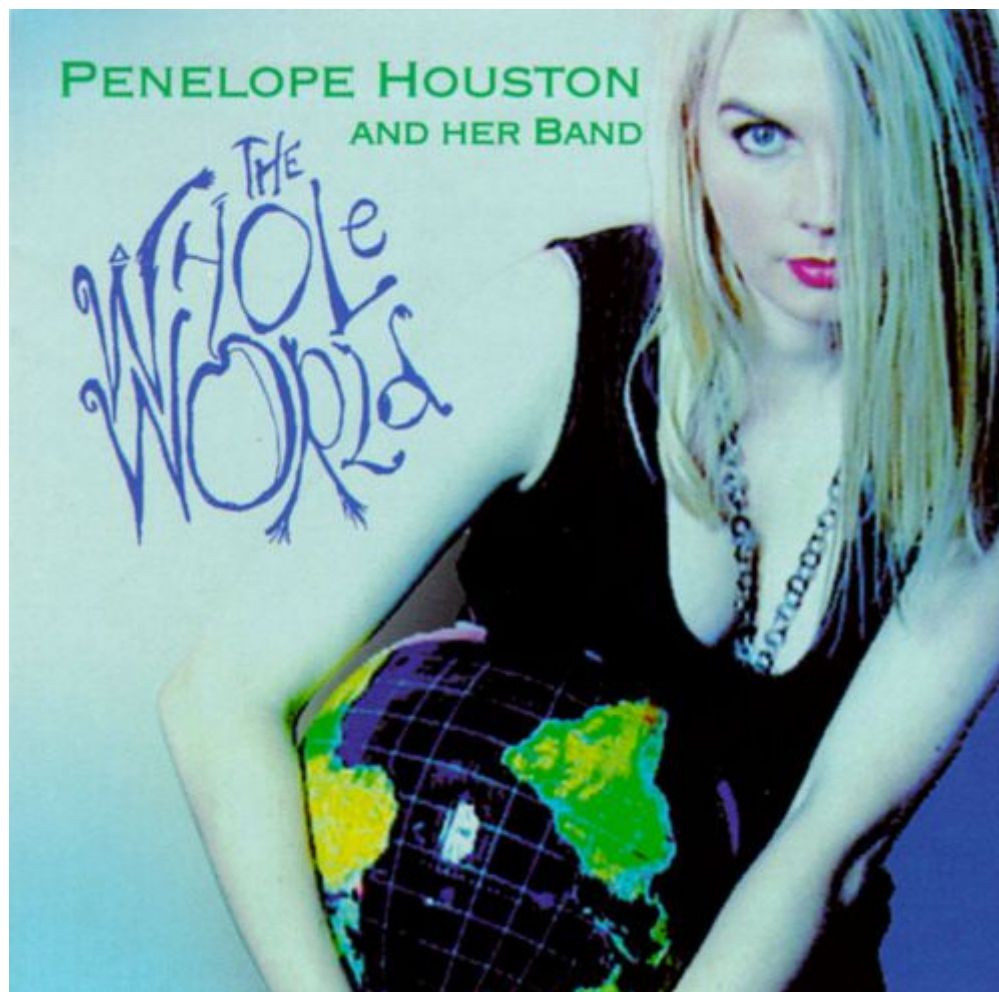
Quatuor Debussy



evidence

Quatuor Debussy - Flamenco - (2010/2017) (Chamber Pop Group)

This String Quartet from Lyon, founded in 1990, has developed into a modern, multi layered, music ensemble. As regular guest in great concert and opera houses, they also give courses for young talents, organize music festivals in the south of France, collaborate cross-over from dance into theater towards artistry & circus. Between Shostakovich and Brahms quartets they are not afraid to accompany folklore and jazz musicians. Flamenco, from the to me unknown composers Dorian Lamotte and Seok Woo Yoon, performs the traditional Spanish dance in an almost Apocalyptic ambient, created for the dance theatre oeuvre called Boxe-Boxe, released from the Evidence Classics label and available @Qobuz. Resonant, intense and powerful, the string instruments take on the percussions into a passionate dance.



Penelope Houston & her Band - Innocent Kiss (1993/2002) (Chamber Pop Group)

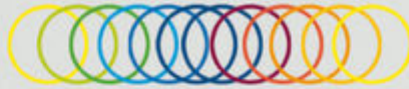
Another chamber pop paragon, this time with an all acoustic arrangement, by Penelope Houston & her Band. I was lucky to see them performing the album bona-fide 1994 in Hamburg. While Penelope, who is perhaps more widely known for her duet with Green Day's Billie Joe Armstrong, she might have gotten some audiophiles' attention, when her album "The Whole World" was included in the *Stereophile's* RTDF list in 2002. I can enjoy particularly the mandolin/guitar duet in my transducers, the cello and the accordion. Plus, Penelope's ruling the production with her vocal sublimity.



Melody Gardot - March for Mingus (2018) (Live Section)

Only a small exercise on Currency of Men, March for Mingus here get's the full Monty overhaul into a live monument of performance. Already blessed with a sublime solo from the acoustic bass player Sam Minaie, the songs modulates an sweeping amplitude, profiting from the forceful brass section with just another breathtaking execution on an excessive double sax solo (alto & tenor) from Irving Hall. Did I already say monument? 11:13 min of sheer soulful extravaganza. And for sure an immense testing of limitations for every piece of equipment in your audio chain.

PHILIPS



STEREO

Nina Simone
Pastel Blues



Strange Fruit
Trouble in Mind
Sinnerman

Nobody Knows You When You're Down and Out
End of the Line

Tell Me More and More and Then Some
Be My Husband

Chilly Winds Don't Blow
Ain't No Use



Nina Simone - Sinnerman (live in New York, 1965) - (Live Section)

This is one of my all time favorite live performances. The careful arranged urban blues set is thought to be the best performance from the Album Pastel Blues. I appreciate her piano playing, the funky rhythm section including the guitars, the voice pairing (female lead/male background: again!), the exciting hand clapping, everything exquisitely performed & captured in a wide and deep soundstage with an excellent separation of instruments & musicians.

Jazz at Berlin Philharmonic IV

ACT

Accordion Night

Vincent Peirani

Stian Carstensen

Régis Gizavo

Klaus Paier



Vincent Peirani et al. - Libertango (2015) - (Live Section)

As part of the ACT Jazz Label inspired nights in Berlin's Philharmonic, 4 Accordionists were teaming up with artists of unlike provenance, playing Cello, Violin, Clarinet and E-Guitar. First time together on stage that octet perform a stirring, air propelling version of Piazzolla's Libertango, that leaves space for the individual virtues as much as it shows the mutual genius of the artist's adventurous talents.

LA MÚSICA DE ESPAÑA

ALBÉNIZ

CHANDOS

Piano Concerto No. 1 'Concierto fantástico'
Suite española · Rapsodia española
Suite from 'The Magic Opal'

Martin Roscoe
piano



Martin Roscoe, BBC Philharmonic Orchestra, Juanjo Mena - Albéniz: Sevilla (2016)
(Full panoply group)

My experience with classical music is quite limited, but I love Rodrigo and Albeniz. This flamenco inspired part of the Suite Espanola, performed by the BBC Philharmonic Orchestra, shows dynamics and verve, contrasting castanets plus vocal improvisations by the woodwinds. In its stirring, vibrating pulse it demand an excellent performance from the amplifier and the transducers



Queen *A Night At The Opera*

Queen - Bohemian Rhapsody - (1975/2011) (Full panoply group)

Queen's not dead. The Oscar winning oeuvre pushed this song back to the charts, a No.1 in the Czech Republic is worth to be noted. This dramatic progressive rock opera is a hero epos par excellence. The band and Freddie Mercury did not publish an valid interpretation on the subject that torments the singer. I'd rather do not support the Iranian explication, that a young boy accidentally killed another man (https://en.wikipedia.org/wiki/Bohemian_Rhapsody), than take my chances, that this is the confusing result of a wonderful heart- and mind-opening night-out with young cub Bob. And the exciting genius of Freddy Mercury expressing his unparalleled sensation of the moment. The engineers were forced to use the 24-track to its limits, Wiki counts about 180 overdubs at some parts, and the use of 8th generation tapes, finally. The song itself does have everything we need to test our system. Speed, depth, polarization, height, vocals, guitar riffs, ...



Apocalyptica - One (Live) - (2018/1999) - (Low DR-Group)(DR6)

Apocalyptica plays One, the Metallica masterpiece, breathtakingly dynamic with intensity and verve,. Even after 20 years, one could sometimes wonder how these cello could sound so guitar-like? It's a sublime performance, the mastering into DR6 unfortunately kills my idea of a Meisterstück, though. A YT-Video of the performance is available. The band members are Genelec ambassadors. The presentation does impress with the staging of instruments, the extremely defined bass notes and the drumming bombardment, starting @ 3:15.



Massive Attack - Man Next Door - (1998) - (Low DR-Group) (DR7)

Slaughtering the classics, Massive Attack refreshes a 1998 version of Horace Andy's "A quiet place", based on the John Holt original. MA are using (unaccounted) the famous Intro-Kick-drum from LZ's "When the Levee breaks" and the "dropping" bass-line from The Cure's "10:15", which may have been for some early adopter the first Cure song they have heard on their stereo - if they started mistakenly with the B-side of the Boys don't cry- single ;-). Horace Andy gives an extraordinary vocal performance of someone, who is deeply disheartened by the domestic violence behind the apartment walls. The band feeds his anxiety with grueling samples and programming which alternate through the whole width of your system's soundstage



Bob Mould - Lost Faith - (2019) - (Low DR-Group) (DR6)

This song is a juxtapose on depression of losing and energy in finding faith. Lots of guitar, not so much different riffs. Bob Mould grew up in the City of the Lakes and founded Hüsker Dü 40 years ago. He lives now in Berlin, and if you have seen the bizarre video to this song, you have seen the peak of Berlin, an old airwave monitoring unit, an once powerful apparatus of the cold war. I just did not get it, why the German police would chase a polar bear, nearly 60 years of age, while these are an endangered species, even in Germany? On his new Album, that already jumped up to no. 8 in the US college charts, Bob Mould shows his fitness and positive sensitivity, everything packed in songs of no more than 3 minutes, a real stimulus for more Exercise..