

[dOeK Festival #4 \[1\]](#)

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dOeK Festival # 4 Bimhuis, Oude Schans 73-77, Amsterdam 27, 28, 29 May 2004€ 14 per evening, € 30 passepartout, € 4 reduction music students.

Thursday 27 May, BIMhuis / 21.00Cellule d'Intervention Metamkine· Jérôme Noetinger, sound: analog synthesizers, tape loops and amplified objects· Christophe Auger, 16mm & super 8 projectors· Xavier Quérel, 16mm & super 8 projectors

Through the magic of mirrors, multiple projectors and highly ingenious live on stage editing, Metamkine produces and directs a new film with each performance. Working around a core narrative, they spill eddies of impromptu vignettes, accompanied by a live soundtrack of tape fragments and ancient synthesiser sounds. On stage they perform like a band: facing the audience, interacting, improvising. "Metamkine offers us the rare experience of music liberated from servitude to cinema, and a live cinema projected like music itself, the projectionist enjoying the spontaneity of an instrumentalist." > Tom Cora

Eric Boeren 4tet· Eric Boeren, cornet· Michael Moore, alto sax, clarinet· Wilbert de Joode, double bass· Paul Lovens, drums

The line-up of the Eric Boeren 4tet is comparable to that of the Ornette Coleman Quartet of the early sixties, and in the beginning played many of that freejazz pioneer's tunes. Over the years more and more original compositions have been added to the band's repertoire. Like Coleman's, these compositions are deeply rooted in the jazz and blues tradition and are characterized by strong, often jumpy melodies and unusual keys. The Boeren 4tet shares a collective vision, where all the musicians have equal improvisational space to further develop the musical forms. The quartet was enthusiastically received on recent tours of Canada, New Zealand and Australia. Drummer Paul Lovens, a European free jazz pioneer, joins the quartet for its festival concert. Lovens is valued for his ability to listen, colour, contribute, guide, and occasionally direct, the overall cooperative sound. Fuhler - Nakamura - Ambarchi· Cor Fuhler, piano· Toshimaru Nakamura, no-input mixer· Oren Ambarchi, guitar, electronics

Take your ears and your mind on a tour of exploration into the essence of sound. Using a no-input mixer Nakamura makes sounds devoid of any human emotion. The mixer is not connected to any external sound source, but uses instead the sounds produced through feedback. The Australian Ambarchi transforms his guitar into an electronic laboratory, creating a world of flowing, serene sounds. Cor Fuhler, who put this trio together, applies an arsenal of objects to the piano to produce sounds that thwart the listener's expectations.

Friday 28 May, BIMhuis / 21.00Horn Guys· Michael Moore, alto sax, clarinet, bass clarinet· Frank Gratkowski, alto sax, bass clarinet· Ab Baars, tenorsax, clarinet· Tobias Delius tenorsax, clarinet· Wolter Wierbos, trombone· Gregg More, tuba

When Michael Moore arrived in the Netherlands a good twenty years ago, he formed a trio with fellow saxophonists Ab Baars and Paul Termos. Ever since he has been interested in the idea of an ensemble that plays without string or rhythm section - an a capella wind ensemble. In 1995 he joined up with four of the best musicians from this part of the world to record the CD "Tunes for Horn

Guys". This is the first chance to hear them since then, with the extra attraction of Gregg Moore, one of the founding members of Available Jelly.

"Elegant, often startling, and, at times, downright biting.....lush voicings and impeccable heartfelt execution." Milo Fine, Cadence

Trio Collignon - Delpierre - Morel· Méderic Collignon, tpt, vocals, electr. etc· Max Delpierre, guitar· Jean-Philippe Morel, double bass

Médéric Collignon is perhaps the most talented of the new generation of French jazz musicians. He is certainly the most original. He is a virtuoso on a whole gamut of instruments, one of the most important being his odd, high voice. Collignon has a striking and theatrical stage presence and can move an audience to tears of laughter or produce a disturbing sense of unease. Anything can happen when Collignon is on stage, so be warned!

Apa Ini· Tobias Delius tenorsax, clarinet· Hilary Jeffery, trombone· Wilbert de Joode, double bass· Serigne CM Gueye, percussion

Boy Edgar Prijs 2003 winner Tobias Delius' newest group. Sinuous melodies, subtle sound explorations, raw improvisations and incredible rhythmic diversity and drive produces music that is both emotionally-charged and intellectually satisfying. Serigne Gueye plays djembé, bugarabu, calabas en sawrouba, but that doesn't make it world music. What you hear is a free vision of improvised music which cleverly combines musical points of view from various parts of the world. "Spontaneous, yet carefully constructed tension fields, full of sharp commentary, emotional statements and dry humour. Apa Ini sounds open, light and flexible - and swings like crazy." Koen Schouten: De Volkskrant, 16-10-03

Saturday 29 May, BIMhuis / 21.00Xu - de Joode - Drake· Xu Fengxia, guzheng· Wilbert de Joode, double bass· Hamid Drake, drums

Three musicians with open ears and open hearts. A conversation between equals, with sound, colour, rhythm and melody as shared language. The zheng (or guzheng) is a Chinese 21 stringed plucked instrument which dates from 200 BC. The Sanxian (literal translation: three strings) has three strings, looks a little like a guitar and sounds a little like a banjo. Fengxia, a graduate of the Shanghai Conservatorium gives these traditional instruments a totally new role. She is joined by the ever inventive Wilbert de Joode and Hamid Drake. Drake has worked with a host of big names covering a whole range of music styles. With his open and energetic presence the audience is assured of an inspiring encounter.

The Cortet· Cor Fuhler, piano· Thomas Lehn, analog synthEsizer· John Buther, tenor and soprano sax· Rhodri Davies, harp

Four musicians with shared experiences in acoustic and electronic improvisation, and a shared approach to aesthetic, form and sound. The saxophone as analogue synthesizer, the harp as percussion instrument, the piano as organ, the synthesizer as acoustic phenomenon. Electronic chamber music, but then acoustic.....Who is playing what?Thomas Lehn and Rhodri Davies were guests at earlier dOeK festivals. Lehn (Germany) plays in many different ensembles from classical to jazz and electronics, including the international electronic collective MIMEO. Like Davies (Wales), John Butcher teases a whole range of unusual sounds from his instrument. Butcher is one of the most important of the current generation of English improvising musicians.

Wollo's Funky World· Wolter Wierbos, trombone· Michael Moore, alto sax, clarinet· Glenn Gaddum, piano· Frankie Douglas, guitar· Johnny Tevreden, double bas· Hamid Drake, drums

Wolter Wierbos invites new guests for each addition of his project Wollo's World. Wolter: "I saw Hamid playing once in the Bimhuis and thought how well his light, grooving style would fit with Frankie's music." With the exception of Drake all these Wollo's World musicians play in Frankie Douglas's group Sunchild, which features jazz with unmistakable Suriname and Antillean roots. Douglas has been hard at work writing new pieces for this third version of Wollo's World which will close the festival in suitably celebratory fashion.

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