

Evan Parker & Kinetics - Chiasm (2019)

Written by bluesever

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1 London Part I 18:16 2 Copenhagen Part I 4:35 3 Copenhagen Part II 7:53 4 London Part II 7:29 Bass – Adam Pultz Melbye Drums – Anders Vestergaard Piano – Jacob Anderskov Tenor Saxophone – Evan Parker

The fruitful association between English saxophonist Evan Parker, an authority in the free improvisation panorama, and the Lisbon-based imprint Clean Feed has more than a decade. His latest recording for the cited record label involved The Kinetics, a Danish trio led by pianist Jacob Anderskov and featuring bassist Adam Pultz Melbye, and drummer Anders Vestergaard. On the inscrutable and yet mesmerizing *Chiasm*, they indulge in four pieces captured live in two European cities, London (at the Vortex Jazz Club) and Copenhagen (at DKDM Studio). At those places, the quartet funneled their creative forces into a solid package of music that flutters with labyrinthine paths and experimental structures.

Clocking in at 18 minutes, “London Part I” is the longest piece on the CD, kicking off with the pianist as he probes directions with fearlessness and creates a swampy sonic terrain whose magnetic effect drags us into its vortex. Parker infiltrates by blowing a razor-edged dissertation that, suddenly, becomes solely backed up by bass and drums. The versatile, highly interactive pianist adheres again, establishing a strangely zigzagging dialogue with the saxophonist, all flowering on top of an enthusiastic rhythmic tapestry. The last segment presents a shift in this atmosphere as the group obscures the canvas, yet nothing that can prevent the drums from emerging underneath the systematic flurries and blistering chords brought up by Anderskov.

“Copenhagen Part I” is made of an organic and strenuous continual movement that barely fluctuates within the consistent stream. Its mood differentiates from “Copenhagen Part II”, whose first layer is loosely established by piano and drums. Parker, whose obsessive blows range from cerebral to burning, jumps in to form a three-way communication channel over

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which, in due time, Melbye dispatches an interesting mix of pizzicato and arco bass reflections. Clearly, they are all working on the same wavelength, drowning their zest in a tense gravity to reach a noisy pinnacle before the calm ending.

“London Part II” closes the curtain with so much to admire. Parker ventures out alone, infusing percussive slap tonguing as part of his attractive burnished sound. He masters the saxophone with impressive control of circular breathing and unleashes multiple observations in the form of concentric bursts patterned with dark hues. With Coltrane in plain sight here, these are placed on top of the menacing soundscapes allocated by his co-workers.

Chiasm is inspired improvisation and another great effort in Parker’s never-ending pursuit of gripping, moody courses of sound and texture. ---Filipe Freitas, jazztrail.net

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