



Recording Sessions

Concert series focusing on recording projects of free improvisation, free jazz, electro-acoustic improvisation and contemporary compositions.

Tom Chant – saxophones

John Edwards – Double Bass

Eddie Prevost – Drums

+ Interview with **Philip Clark**

IKLECTIK Art Lab, Old Paradise, 20 Carlisle Lane, London, SE1 7LG

Saturday 10th March 2018, doors open 7:30pm - **starts 8:00pm**.

Entry: £12. Website: <http://www.gioannilarovere.co.uk/recording-sessions/>

This concert series is made possible through the goodwill of the musicians involved and the support of IKLECTIK Art Lab.

Curated by Giovanni La Rovere

Recording Sessions

Recording Sessions is a concert series focusing on live recordings of free improvisation, free jazz, electro-acoustic improvisation and experimental composition projects. This series of events works with musicians and artists to develop an idea (or project), undertake research, capture a specific meeting of particular musicians and ultimately to explore the creative resource that is listening and the differences between the two predominant modes of making music: composition & improvisation.

Experimental music and recording technology has undeniably influenced 20th and 21st century music making and developing a culture of listening to experimental music. *Recording sessions* intends to explore the interconnections among the aesthetics of Experimental Music and the aesthetics of sound recording with a focus on the act of Listening to research & explore our responses to music as it is experienced at live events (or when listening to recordings).

Tom Chant, John Edwards, Eddie Prévost Trio



Eddie created the trio in the spring of 1997 for a recording session that was to be used for their first disc “Touch.” This was followed in the year 2000 with “The Virtue In If” and 2003 with “The Blackbirds Whistle.” Their fourth disc, titled “All Change” was recorded beneath Waterloo Station in London in the summer of 2012.

The trio has played at major music festivals around the world including Vancouver International Jazz Festival, Nickelsdorf Konfrontationen, Ulrichsberg Kaleidophon and the Freedom of the City Festival in London.

The trio explores a full range of expression; microscopic buzzes and tweets morph into torrents of rhythm and noise. The trio’s jazz heritage finds a voice in passages of free swing, loping basslines and flowing melodies. Their shared love of the intricacies of sound can be heard in layers of shimmering cymbals, whistling tones and string harmonics. An equal dialogue (or triologue) underpins their music making, and voices, ideas, themes and motifs are often passed around the musicians, mutating as they do so, giving shape, motion and narrative to the improvisations.

Tom Chant, the saxophonist, has been active in the world of free improvisation for over 20 years. He has appeared on recordings with Eddie Prévost, Angharad Davies, Otomo Yoshihide, John Edwards, Steve Beresford, Sunny Murray, Agusti Fernandez, the London Improvisers Orchestra and many more. Tom’s career has taken in more than 50 recordings and he’s played at festivals around the world including Coachella, Sonar, North Sea Jazz, Montreux, Sydney Festival and Fuji Rock.

He is a founding member of The Cinematic Orchestra and continues to record and tour with them. In the world of electronica, he has worked with Bonobo, Dorian Concept, Coldcut and DJ Vadim.

Recording Sessions #5 – Chant / Edwards / Prevost

His sounds and processes have been influenced by John Butcher and Evan Parker, yet retain a highly original and personal feel. Equally at home in the explosive world of free-jazz, the considered layers and webs of so-called electro-acoustic improvisation or the violence of free-noise, Tom is comfortable exploring musical relationships in a wide variety of challenging situations.

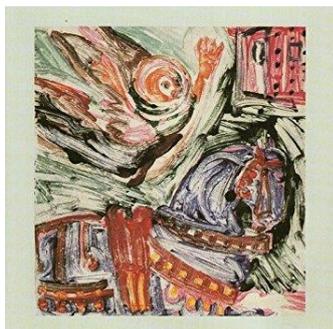
John Edwards has always been involved with a wide diversity of musical styles and situations. At home with composed and improvised music, he is one of the busiest musicians on the scene. Edwards is involved in dozens of projects and groups, performing at major festivals throughout Europe as well as in Brazil, Mexico, US, Turkey, Canada and Russia. With the Stellari String Quartet, he performed and gave master classes at the Luzerne Contemporary Music Festival.

Probably best known for his work with Evan Parker, John Butcher, Peter Broetzmann, Roscoe Mitchell, Wadada Smith and Sonny Murray, John has been in groups such as God and B-shops for the Poor and continues today to collaborate with electro-acoustic composer John Wall, Robert Wyatt, Spring Heel Jack, FunDaMental and perform in groups with Mulatu Astatke, Louis Moholo, Marshall Allen, Ingrid Laubrock and Charles Hayward, to name but a few.

Eddie Prévost

Prévost's free drumming flows superbly making use of his formidable technique. It's as though there has never been an Elvin Jones or Max Roach." — Melody Maker

Some reviews about this trio and their recordings

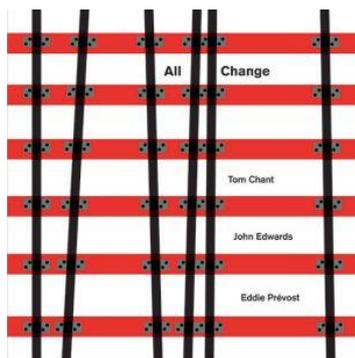


A new exploratory improv trio featuring Tom Chant (soprano sax) & John Edwards (double bass). "This trio, quite intuitively (because I never spelt out what I hoped would happen) works in a subtle, attentive way: examining what the music is and where it is going all within the process of playing; feeling the sound to be complementary and in contrast to other sounds; feeling the stuff of the instruments, and sensing the presence of other creative beings. This is part of the extraordinary and gloriously uncertain matrix of what making and listening to music should be about."--Prévost.



"After having listened carefully to the whistle of the blackbird, he tries to repeat it as faithfully as he can. A puzzled silence follows, as if his message required careful examination; then an identical whistles re-echoes. Mr Palomar does not know if this is a reply to his, or the proof that his whistle is so different that the blackbirds are not the least disturbed by it and resume their dialogue as if nothing had happened. They go on whistling, questioning in their puzzlement, he and the blackbirds." - Mr Palomar (Italo Calvino)

Recording Sessions #5 – Chant / Edwards / Prevost



What began as somewhat of a guilty pleasure has grown to full-fledged respect and admiration. I first heard percussionist Eddie Prevost in what might be dubbed a more “traditional” context about 10 years ago, and while the distinction is flawed, there should be no disagreement when I state that what he lays down in the context of AMM is quite different than what we have here. In partnership with bassist John Edwards and saxophonist Tom Chant, Prevost is on a conventional kit, and while his work in that medium has always been controversial, I now hear in it the same mastery of timbre, orchestration and timing that informs so much of AMM’s music.

These two extended live recordings from 2012 demonstrate affinity, virtuosity and inventive whimsy by turn.

A telling moment occurs at the second piece’s opening. Edwards and Chant hang a semi-static tone or two in the air, something bordering around a triton which then expands outward as Chant engages in huge register switches. Edwards’ lines become busier, the dialogue intensifying until, without warning, Edwards calls a halt; everything peters out in a series of grunts and snorts that made me laugh out loud, surely illegal when listening to improvised music. They pick up the pieces, but amidst Chant’s rasps and gurgles, a thud, a pitched rumble, a couple of pithy snaps, demonstrate that Prevost has been waiting for just the right moment to enhance the counterpoint. The whole exchange brought to mind Duke Ellington’s piano playing of the middle 1930s, when he had all but abandoned his stride roots in favor of impeccably timed single notes and brief phrases that seasoned the textures his band was creating.

The title proves more than appropriate. There are times then I found myself mistaking Chant’s soprano saxophone for a flute. Long metric passages emerge and disappear, various registers and timbres are explored, and various rhythmic feels are worked through before the trio moves on to the next. They can swing with the best, their points of cadence are beautiful, and they will dive into some of the densest “free jazz” this side of Albert Ayler’s middle 1960s offerings. Prevost and Edwards’ brush-and-Arco interplay is particularly enlightening, creating the illusion of several additional percussionists. Beautiful passages of melody and drone might just as suddenly become pointillist, and as is so often not the case with music of this kind, the trio is listening, constantly and deeply listening, and reacting with the same commitment. Perhaps most satisfying of all, force and serenity change places at a moment’s notice, transforming a series of superficially disconnected moments into a journey.

Marc Medwin



Philip Clark

Philip Clark is a music journalist who has written about classical music, modern composition, jazz, free improvisation and rock music for many leading publications including *The Wire*, *Gramophone*, *MOJO*, *Jazzwise* and *The Spectator*. He also writes for *the Guardian*, *Financial Times*, *London Review of Books* and the *Times Literary Supplement*.

He trained as a composer (and in that capacity worked with the BBC Symphony Orchestra and the percussionist Orphy Robinson), but these days prefers to produce his own sounds playing piano as part of a weekly free improvisation workshop.

Recording Sessions #5 – Chant / Edwards / Prevost

Philip has interviewed many leading musicians of our age – including Pierre Boulez, Ornette Coleman, Trevor Pinnock, Simon Rattle, Evan Parker, Nikolaus Harnoncourt, Dave Brubeck, Ray Davies, Karlheinz Stockhausen and Humphrey Lyttelton (the last two on the same day) – and also the writers Iain Sinclair and Will Self, and the comedians John Cleese and Stewart Lee. He has become fascinated with the sound of cities and what happens to urban environments once the music disappears.

He lives in Oxford with his wife, two children, two cats and more recorded music than he can ever listen to.

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To join the Recording Sessions mailing list, please email: recording.sessions.concerts@gmail.com

For more information about this series visit: <http://www.giovannilarovere.co.uk/recording-sessions/>

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