

REVIEWS

EARIS

„Toch valt niet te ontkennen dat het geheel een zekere dichtertelijke uitstraling heeft evenals een discreet ingetogen gevoeligheid, voorzichtig gekoppeld aan een onderliggende dynamiek. Even moeilijk te doorgronden als de knapste haiku's, behalve voor de diehards natuurlijk. Wie alle titels naast elkaar plaatst, ontdekt de sleutel tot de eigen dichttaal van Coudoux.”

„Yet there is no denying that the whole has a certain poetic appeal as well as a discreetly understated sensibility, carefully coupled with an underlying dynamism. As difficult to fathom as the brightest haikus, except for the diehards of course. Those who place all the titles side by side will discover the key to Coudoux's own language of poetry.”

-Georges Tonla Briquet, Jazz'Halo

„But in the end it doesn't really matter, since each piece feels so sui generis, rapidly creating its own sound world before moving onto the next. Her Cologne band mates – trombonist Matthias Muche, bassist Robert Landfermann, keyboardist Philip Zoubek, and “extended snare” drummer Etienne Nillesen – are joined here by vocalist Pegelia Gold, who fits in beautifully with wordless fragments, swoops, and crackles, adding another tool to Coudoux's bountiful toolbox. It's worth giving it time to get under your skin.”

-Peter Margasak, The Quietus

“Great kind of phoneticism that is brand new from Emis-zatett, who are at the core of the improvisation scene in Cologne. An Album called Earis, where they have conflated the words Ear and Iris, to try and encapsulate the idea that you don't just need words to make sense of things, you have to listen to them, too.”

-Verity Sharp, Late Junction BBC radio

„EARIS est sans nul doute une des meilleures choses que la scène créative de la free music qui aborde une démarche vraiment originale susceptible de s'adresser aussi au public de la musique contemporaine, très important en Allemagne. Une très belle réussite impliquant des « jeunes » improvisateurs dont on devine à travers leurs enregistrements successifs, leur très solide potentiel. Musiciens et label Impakt à suivre absolument !!”

„EARIS is without a doubt one of the best things that the creative free music scene has to offer in terms of a truly original approach that can also appeal to the contemporary music audience, which is very important in Germany. A very nice success involving “young” improvisers whose very solid potential can be guessed through their successive recordings. Musicians and label Impakt to be followed absolutely!!”

-Michael van Schowbourg, Orynx

„Hervorzuheben ist, dass das alles höchst eigenständig daherkommt, sogar etwas Typisches, ja irgendwie Besonderes, nahezu Unverwechselbares an sich hat. Man bleibt dabei auch nicht an Oberflächlichem hängen, geht tiefer, und es gelingt immer wieder, trotz der Kürze der vielfältig gestalteten Stücke, einen Sog zu erzeugen, dem sich geneigte Hörer*innen wohl kaum entziehen werden können.“

„It should be emphasised that everything comes across as highly independent, even has something typical, somehow special, almost unmistakable about it. They don't get stuck on the superficial, they go deeper, and despite the shortness of the diverse pieces, they always succeed in creating a pull that inclined listeners will hardly be able to escape.“

-Bertl Grisser, Freistil

„Emiszatett bleibt vertraut unberechenbar, bekommt aber durch die ätherische Stimme von Gast-Sängerin Pegelia Gold eine geheimnisvolle Grundstimmung.“

„Emiszatett remains familiarly unpredictable, but is given a mysterious underlying mood by the ethereal voice of guest singer Pegelia Gold.“

-Horst Peter Koll, Kölner Stadtanzeiger

„For sure, Coudoux is hitting at something in her explorations of new possibilities, creating fascinating experimental vehicles with emotional impact. Carefully and sensibly performed by her ensemble.“

-Dolf Mulder, Vital Weekly

„What an album! It has elements of Boulez-styled freneticism, scratchy free jazz, new music moodiness (Space of Heva), and, at least in the title track's disorienting melodic spirals, Danny Elfmann's weirdness.“

-Nick Ostrum, The free Jazz Collective

„...the cellist's mature music can be a buffer against pandemics and other world absurdities.“

-Ken Waxman, Jazzword

„Ach, und man kann, ohne etwas falsch zu machen, ruhig etwas unvorsichtiger sein: Das Emiszatett ist die interessanteste Band in der gegenwärtigen deutschen Improvisations-Szene.“

„Oh, and you can, without doing anything wrong, be a bit more careless: The Emiszatett is the most interesting band in the current German improvisation scene.“

-Hans-Jürgen Linke, Frankfurter Rundschau

Links

Hans-Jürgen Linke

<https://www.fr.de/kultur/musik/elisabeth-coudoux-earis-gewebe-im-raum-90973596.html>

Peter Margasak

<https://thequietus.com/articles/30005-hamid-drake-milford-graves-jazz-review>

Nick Ostrum

<https://www.freejazzblog.org/2021/08/elisabeth-coudoux-emiattett-earis-impakt.html>

Michael van Schowbourg

<https://orynx-improvandsounds.blogspot.com/search?q=earis>

Georges Tonla Briquet

<https://www.jazzhalo.be/reviews/cdlpk7-reviews/e/elisabeth-coudoux-emisattett-earis/>

Ken Waxmann

<http://www.jazzword.com/one-review/?id=130824>