



Exploring the Turkish Five: Beyza Yazgan champions the piano music of composers from her homeland, little known outside Turkey

Ensemble. Vilhjálmsón, this time on the bass instrument, also features in the curiously titled *PASsaCAgLiA B*, originally penned in 2011 for the harp and marimba of Duo Harpverk, present in this recording of the 2016 alternative version for trio.

Kristinsson's style blends elements of tonality, atonality, New Simplicity (especially in its obsessive repeated patterns) and postmodernist techniques. *Patterns IIb* (2016) is a fine example of that, with its luring atmosphere despite its use of an Icelandic folk song and euphonious chiming percussion: it was based on a piece of 2004 scored for quartets of gamelan and Western instruments. *Roots* (2019), by contrast, takes the overtone series as its abstract inspiration. The evocative title-track, *Moonbow* (2017), played with relish here by the excellent Siggi Quartet, is more straightforwardly descriptive, reflecting in sound the lunar rainbow (or 'moonbow'). As such, it is the most directly communicative, and put me in mind at some removes of Saariaho's celebrated aurora borealis-inspired *Lichtbogen* (1986).

Sono Luminus provides sound to match Kristinsson's often coruscating textures and the performers' clean, luminous virtuosity. You will not regret investigating this music.

Guy Rickards

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### 'Archetypes'

**C Assad** Caregiver. Hero. Jester. Rebel  
**S Assad** Explorer. Innocent. Magician. Orphan  
**Connors** Creator **R Dillon** Sage **P Martin** Ruler  
**Skidmore** Lover  
**Third Coast Percussion** with  
**Clarice Assad, Sérgio Assad** *gtrs*  
 Cedille © CDR90000 201  
 (54' • DDD)



This very cool collection of tours de force takes a random selection of archetypal

themes composed and collaboratively performed by Clarice and Sérgio Assad and Third Coast Percussion – Sean Connors, Robert Dillon, Peter Martin and David Skidmore – and owes as much to modern jazz as to classical traditions. In each of the 12 self-contained pieces the players are always exploring where their shifting combinations of vastly different timbres and lyrical proclivities will take them, often just letting the tides carry them away. The individual playing is so intensely magnetic at times that it cries out for video.

The album opens with *Rebel*, in which a minute-long series of drum riffs

designed to demo dynamic speed and tight bass is followed by stretches where the players seem hypnotised themselves. There are classical sightings at times, such as a chaconne of sorts in *Ruler* and some powerful romantic gestures in *Magician*, which is pretty stunning overall with cartoonish intentions that stretch what these instruments can do when they're falling in love with each other at a fabulous, frenetic pace. In the concluding *Explorer* they throw everything in their toolkit into a lumbering sprint to the finish. The only thing that's missing is an occasional tenor sax solo and in *Caregiver*, a song suffused with romance, a singer.

Recorded in January 2020 at the Chicago Recording Company just before Covid struck, 'Archetypes' is an album in the mold of Lincoln Mayorga's iconic Sheffield Labs vinyl from the 1970s combining intense musical takes with improvisational feel and state-of-the-art audiophile sound.

Laurence Vitte

### 'To Anatolia'

'Selections from The Turkish Five'

**Akses** Andante. Poem. Village **Alnar** Foggy Morning. Languorous Dance. Moonlight through the Curtain. On the Slope. Zeybek Dance **Erkin** The Brook. Don't Weep My

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