

# OVERLAPPING LAYERS - Sikeltolódás

PHIL GIBBS

- 1 - BEAVER'S STERES 5:05
- 2 - TWISTS BENDINGS WRINGS 9:10
- 3 - DELAYING THE BACKLOGS 8:25
- 4 - STAINER OF CLOUDS 6:22
- 5 - ENDLESS BRONCHUS 9:28
- 6 - FERRYLESS STRAIT 7:45

Phil Gibbs - electric guitar  
Dominic Lash - double bass  
Jean-Michel Van Shouwborg - voice

Recorded in Llansoy (Monmouthshire, Wales) 3rd september 2019 by Dominic Lash.

Spontaneous free improvisations with no preconceived arrangement nor beforhand discussion.

Artwork : Overlapping Layers - Sikeltolodas by Sandor Györfy - Budapest.

Collage text by Adam Bohman.

Graphism by Baptiste Vayer.



PHIL GIBBS DOMINIC LASH JEAN-MICHEL VAN SHOUBBURG

OVERLAPPING LAYERS

Dedicated to improvised music (free, radical, total, free-jazz), to the production of independent recordings, to ideas and ideals which are part of the living practice of this music away from ideologies. New and dated releases to emphasize that a lot of it is a lifetime's work. Orynx is JM Van Schouwborg's 1st solo voice album. New albums: Arcturus and Overlapping Layers. <https://orynx.bandcamp.com>

November 21, 2021

876+ threesome @ Limitationes

Zlatko Kaučič Tomaž Grom Torn Memories of Folklore Zavod Sploh ZASCD26

<https://sploh.bandcamp.com/album/torn-memories-of-folklore-raztrgana-folklor-a-spomina>

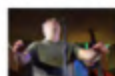




Zavod Sploh strikes again! The physical (sadistic) playing of double bass player Tomaž Grom and the air strike of percussionist Zlatko Kaučič, superbly recorded, combine in an expressive and nuanced dialogue throughout ten vignettes collected under the title Torn Memories of Folklore. If there is folklore, it is above all an imaginary folklore and an allusion to a technique specific to Kaučič, consisting in surreptitiously shaking very fine metal accessories which collide like a shell bracelet attached to the ankles of dancers. Also the power of the play of the fingers on the strings to Charlie Haden of the double bass of Tomaž Grom, which uses from time to time a "cacophonator", or a rustling electronic box (?). Zlatko Kaučič's particular and free play suggests rhythm and a rare sense of swing while not marking time. The quality of the recording putting percussion in the foreground, the very precise know-how of the drummer and his sensitivity make this album surely a remarkable document for percussion lovers per se. Compared to their previous album, The Ear is the Shadow of the Eye, the musical intentions and the sound result are remarkably different. As much something viscerally organic and bushy emanated from this first attempt, very successful, while we are dealing in this new version of their very endearing collaboration, with a more playful aspect and an aerial acoustics, focused on the clarity and readability of the songs. two musicians compared to each other. In these Torn Memories reigns a beneficial diversity of strikes, shocks, caresses, rubbing and a flawless efficiency to convey a different message. Musically, I like their first album as much as this next album. Likewise, the detailed information on the cover of the Ear is The Shadow in a deconstructed and multicolored graffiti style is almost illegible, that of Torn Memories is rationally printed in black on white. Of course, as very often with this label, the sleeves (graphic design Matej Stupica) and his successive colleagues, are remarkable with a very graphic insert in A3 format folded in twelve in the laminated cardboard sleeve. A Slovenian label to follow which bet on cutting-edge, radical music with the necessary openness friction and flawless efficiency to convey a different message. Musically, I like their first album as much as this next album. Likewise, the detailed information on the cover of the Ear is The Shadow in a deconstructed and multicolored graffiti style is almost illegible, that of Torn Memories is rationally printed in black on white. 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Jean - Michel Van Schouburg

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