

Presse

von Eva Kess - August 2020 bis Januar 2021

In der Dezember-Ausgabe des Downbeat-Magazines erhält "Sternschnuppen - Falling Stars" die selbe Anzahl Sterne wie das neue Album des armenischen international erfolgreichen und mehrfach an Wettbewerben ausgezeichneten Pianisten Tigran Hamasyan, welches den Titel "The Call Within" trägt (Downbeat S. 46) und ebenfalls wie "What Comes Next" des ikonischen New Yorker Gitarristen Peter Bernstein (S. 48 siehe Links).



Eva Kess *Sternschnuppen: Falling Stars* NEUKLANG 4320

★★★★★

How to be present without being dominant? Eva Kess' bass is almost the first thing one hears on "Ikigai," the opening track of *Sternschnuppen: Falling Stars*, rich-toned and resonant, but blending immediately with the violins and never hogging the foreground. The feel is more Charlie Haden, less Ray Brown.

What matters here are the compositions, which fall together in a thoroughly satisfying whole, even though there is no linking the-

matic matter. There's a temptation to describe any such record as a "suite," when it is no such thing. The dance element is not missing: It surfaces on "Porto Alegre," but it's set aside entirely on the rhythmically complex "Experimental Dreaming" and the Brubeck-like "Penta Piece."

The remarkable thing about Kess' whole conception—which embraces her writing, playing and her sense of ensemble—is how confidently she embraces both the ethereal and the strongly physical, often in the same piece. "The Subsequent Use Of Yesteryear And Futurity" is basically a strings-only conception, which perversely serves as a reminder that the piano here is not the usual rhythm-section harmonic anchor, but another voice among many.

The late Kenny Wheeler, whose work Kess' compositions often resemble, described his morning routine thus: "Get up, don't shave, play Bach." It sounds as if Kess spends a lot of time playing Bach; her counterpoint is simply stunning. It's an old-fashioned skill, but it remains fundamental and it's absolutely at the root of this beautiful and all-to-brief album.

—Brian Morton

Sternschnuppen: Falling Stars: Ikigai; Porto Alegre; Love Is; The Subsequent Use Of Yesteryear And Futurity; Sternschnuppen; Experimental Dreaming; Let The Miracle Unfold; Many Black Dots; Penta Piece. (42:55)

Personnel: Eva Kess, bass; Simon Schwaninger, piano; Philipp Liebundgut, drums; Vincent Millioud, Susanna Andres, violin; Nao Rohr, viola; Ambrosius Huber, cello.

Ordering info: neuklangrecords.de

Cadence, the Independent Journal of Creative Improvised Music
since 1976, Portland - Annual Edition:

Top Ten Recordings 2020

TOP 10 ALBUM RELEASES 2020

NEW RELEASES - CADENCE STAFF PICKS

RICH HALLEY - *THE SHAPE OF THINGS*

- PINE EAGLE

PASQUALE INNARELLA - *GO DEX* -
 AUT RECORDS

MATTHEW SHIPP - *THE UNIDENTIFIABLE* - ESP

PETER HAND - *HAND PAINTED DREAM* - SAVANT

POTSA LOTSA XL — *SILK SONGS FOR SPACE*
 DOGS - LEO RECORDS

JUHANI AALTONEN AND JONAS

KULLHAMMAR — *THE FATHER, THE SONS & THE JUNNU* - MOSEROBIE RECORDS

LAFAYETTE GILCHRIST - *NOW* - LAFAYETTE
 GILCHRIST MUSIC

JASON ROBINSON, ERIC HOFBAUER - *TWO HOURS*

EARLY - *TEN MINUTES LATE* - ACCRETIONS

EVA KESS - *FALLING STARS* - NEU KLANG

JOHN DI MARTINO - *PASSION FLOWER* -
 SUNNYSIDE RECORDS



NEW RELEASES - KEN WEISS

JAMES BRANDON LEWIS QUARTET -

MOLECULAR - INTAKT

ANGELICA SANCHEZ & MARILYN CRISPELL - *HOW TO TURN THE MOON* - PYROCLASTIC TOH-KICHI,

SATOKO FUJII, TATSUYA YOSHIDA - *BAIKAMO* -
 LIBRA

LAFAYETTE GILCHRIST - *NOW* - LAFAYETTE
 GILCHRIST MUSIC

MARIA SCHNEIDER ORCHESTRA - *DATA LORDS* - ARTIST SHARE

RUDRESH MAHANTHAPPA - *HERO TRIO* -
 WHIRLWIND

JAMES BRANDON LEWIS, CHAD TAYLOR -
LIVE IN WILLISAU - INTAKT

ERIC REVIS - *SLIPKNOTS THROUGH A*
LOOKING GLASS - PYROCLASTIC

FRED HERSCH - *SONGS FROM HOME* - PALMETTO

GORDON GRDINA - *GORDON GRDINA'S*

NOMAD TRIO - SKIRL

MIKE FAHIE JAZZ ORCHESTRA - *URBAN(E)* -
 GREENLEAF MUSIC

NEW RELEASES - LARRY HOLLIS

BOBBY WATSON/VINCENT HERRING/GARY

BARTZ - *BIRD AT 100* - SMOKE SESSIONS

BLACK ART JAZZ COLLECTIVE - *ASCENSION* -
 HIGHNOTE

PETER AND WILL ANDERSON - *FEATURING*
JIMMY COBB - OUTSIDE IN MUSIC

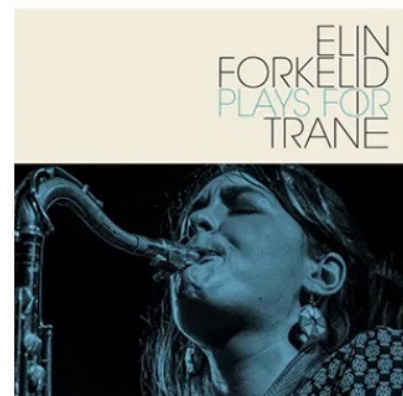
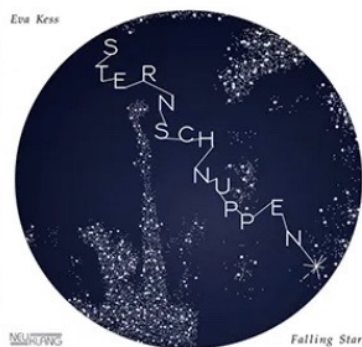
UK Vibe, December 2020:

AWARDS

UK VIBE 'BEST OF 2020' – STEVE WILLIAMS (EDITOR)

🕒 23RD DECEMBER 2020 👤 UKVIBE

My 20 highlights of 2020:



Anthony Pirog – Pocket Poem (Cuneiform)

Błoto – Erozje (Astigmatic)

Cat Toren's Human Kind – Scintillating Beauty (Panoramic)

Chris Potter – There Is A Tide (Edition)

Dan Loomis – Job's Trials: A Jazz Song Cycle (Self-released)

Elin Forkelid – Plays For Trane (Sail Cabin)

Eva Kess – Sternschnuppen-Falling Stars (Neuklang)

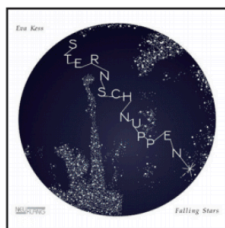
JISR جسر – Too Far Away (Free Soul)

Linda Sikhakhane – An Open Dialogue: Live in New York (Self-released)

Midwest Records, Oktober 2020:

EVA KESS/Falling Stars: The vet bass ace combines a jazz trio with a string quartet here but she doesn't have them playing against each other as is usual in these jazz/classical fusions. The two outfits were envisioned as a unit and assembled as such from the start. Rather than call this jazz or classical, I'm going to dub it instrumental music--and a fine one at that. Nothing at all like a surfeit of those hokey 60s records you probably think of when you think of instrumental music, this is a fine set of solid players showing what they can do when given the chance to really strut their stuff on a program of worthy originals. (Neuklang 34230)

The Walkers Vol. 62 - 2020:



スターンシュニッペン・フォーリング・スターズ エヴァ・ケス

Neuklang Records : NCD-4230
(Import LP)
2020 年 8 月 28 日発売
(2019 年 9 月 11 & 12 日録音)

エヴァ・ケス (b), ヴィンセント・ミリオウド、
スザンナ・アンドレス (vln), ナオ・ロール (viola)、他

スイス発、女性ベーシスト、エヴァ・ケスの最新作

独ベルリンのシェーネベルク生まれ、スイスを拠点に活動する女性ベーシスト&コンポーザーのエヴァ・ケス。2010 年に 1st 『ワンダリング・ホワット・イズ・カミング』、2017 年に 2nd 『フライング・カーリー』、2019 年に 3rd 『ベーセクスペリメント』を発表。今作が 4th アルバムとなり、ストリングスとの見事なコラボレーションを聴かせている。まず目に留まったのがアルバムのカバーを飾るナンバー。タイトルは「Ikigai」で、日本語の「生きがい」のこと。この曲を書いた経緯は本人に聞いてみたいところだが、エヴァのベースとストリングスとの競演が素晴らしい。世界中にはまだ才能ある女性ベーシストが存在していることを実感させられる。今後注目の逸材。

The Walker's 13

Jazz New Disc

Radio RTS “L’Echo des Pavares” - 2021:

RTS.CH PROGRAMME TV SPORT INFO
PLAY RTS
Vidéo Radio
Connexion
RECHERCHE

1 2 3 M P R P G J
Accueil Émissions par date Émissions de A à Z

La contrebasse d'Eva Kess fait filer les étoiles

L'écho des pavares, 28.01.2021, 19h03

La musicienne suisse Eva Kess est une compositrice et contrebassiste jazz installée à Berne. Son quatrième album, paru en 2020 chez Neuklang, porte le nom poétique de "Sternschnuppen", lisez "étoiles filantes". Réalisé en septet, elle y conjugue un quatuor à cordes et un trio jazz (piano, contrebasse, batterie) dans neuf compositions, chacune teintée de son lyrisme propre. Comment fondre le quatuor à cordes dans ce groupe de sept musiciens? Comment composer pour une formation jazz où dominent les instruments à corde?

Crédit image : Eva Kess / 2021

Quel accueil, enfin, pour ce disque? Autant de réponses à venir de la part d'Eva Kess dans "L'écho des pavares".

www.evakess.com

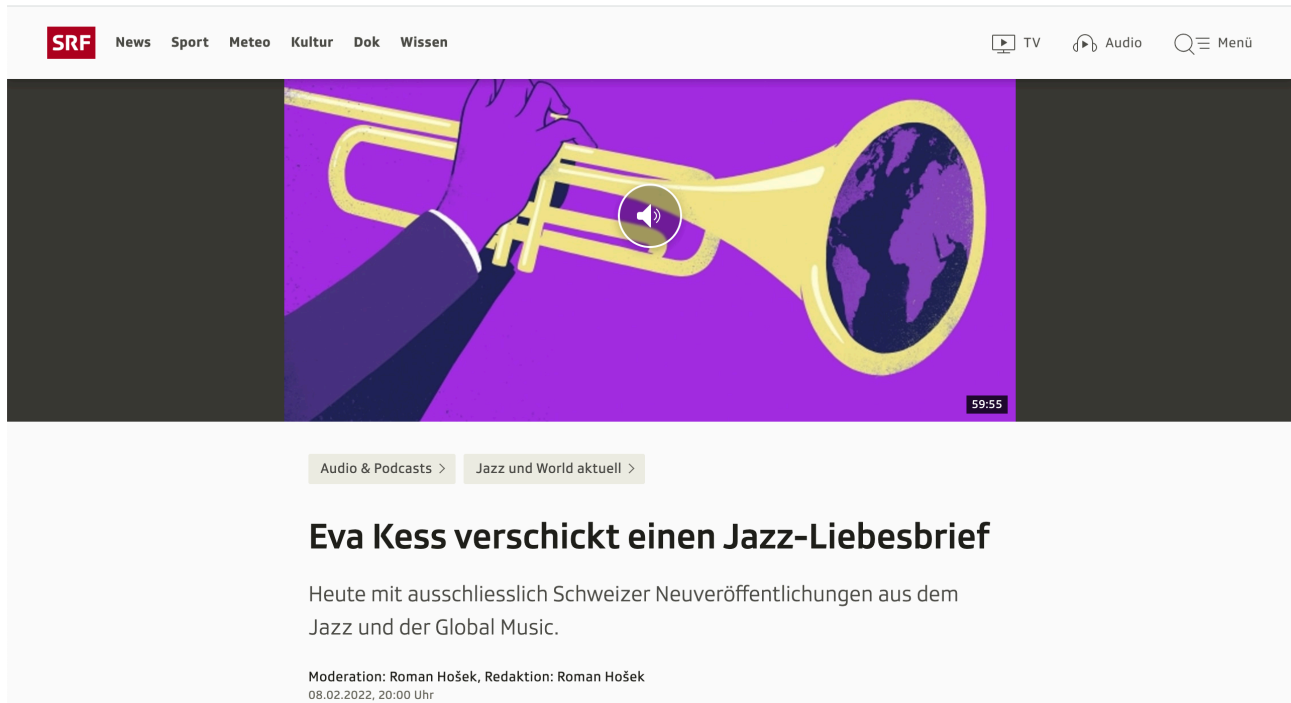
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27.06.2019, 17h06
- Les Eglises vont-elles dans le mur?
Babel
Hier, 11h02
- Clin d'œil ému à Chick Corea, au gré de productions originales
La note bleue
Hier, 20h03
- Des Masters sur les ondes 5/5
L'écho des pavares
vendredi, 18h03

33
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Radio SRF 2 hat am 8.2.2022 einen grossen Beitrag mit Interview über den “Inter-Musical Love Letter” gesendet.



Grafik: Lisa Laser, Photo: Kyonte Smith

Melodiva-Spotlight, Januar 2022



Im Folgenden ein All About Jazz-Artikel vom 16. Juni 2022

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Recording News

Composer Eva Kess Charts An Expansive New Course On 'Inter-Musical Love Letter,' To Be Released July 22 By Unit Records



VIEW SLIDESHOW

Courtesy George Ambrose Baake



By [TERRI HINTE PUBLICITY](#)
June 16, 2022
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“ I wanted—to create a magical sound with instruments that blend really well. I really tried to use the whole spectrum of sound possibilities. Every piece is different. —Eva Kess

Bassist and composer [Eva Kess](#) doubles down on her already formidable artistic development with *Inter-Musical Love Letter*, slated for a July 22 release on Unit Records. That “doubling down” is a literal one: Whereas 2020’s *Sternschnuppen: Falling Stars* (the Swiss musician’s trailblazing previous album) featured music for a seven-piece band, Kess now builds out the ensemble to 14 pieces, again including the instrumentation of a traditional string quartet.



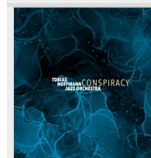
If Kess’s tool kit has doubled in size, however, her musical lens has widened considerably more. In addition to strings and rhythm section, the new album’s ensemble includes five horns, vibraphone, guitar, and vocals. Where *Sternschnuppen* suggested new perspectives on the fusion of jazz with chamber classical, *Inter-Musical Love Letter*’s range includes

FEATURED ALBUMS



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"I wanted...to create a magical sound with instruments that blend really well," Kess says. "I really tried to use the whole spectrum of sound possibilities, both within one instrument, showing the whole range and possibilities of sound, as well in the sonic possibilities for the orchestrations. Every piece is different."

Unquestionably so. Where "Peculiar Times" is suitably funky and percussive for a hip-hop setting, "Wondering What Is Coming" is gauzy and ethereal, swaying as if caught in an updraft. "Magic Mama" is somehow both delicate and firmly grounded, Jonathan Salvi's vibes and Felix Wolf's drums acting as a bedrock for gradual sonic layering (and a spoken-word recitation from vocalist Mirjam Hässig). "Inbetween Worlds" flirts with the avant-garde in its opening string counterpoint, then features a fleet solo by Salvi and a stout-toned one by bassist Loïc Baillo. (As an instrumentalist, Kess sits out this recording, busying herself instead with directing the band through her compositions.)

The sole nonoriginal here is the Jimmy Van Heusen and Johnny Burke standard "But Beautiful." "I simply love this song," Kess says. "It's such a wonderful composition, the melody and also the lyrics... I tried to make my own version. The chorus is a bit inspired by Brazilian music."

The album's longest track, "Intuitive Love," is also its most beatific. Strings and Hässig's vocals converge and diverge, a graceful dance that soars into the air when Marco Karrer's soprano sax joins the party with Domenic Landolf on tenor sax.

As with so much recent music and art, *Inter-Musical Love Letter* is a product of the COVID-19 pandemic. Unable to perform (with her own band or any other) during the worldwide lockdowns, Kess turned to the one outlet that quarantine couldn't touch. "I had this thought that I'm luckily a composer, because everything else was gone," she says. "With all this time, this is the perfect moment to create music for a large ensemble."

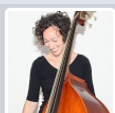
Eva Kess was born Eva Patricia Kesselring on April 10, 1985, in West Berlin and grew up in Bern, Switzerland (after spending a few years in Porto Alegre, Brazil). As a child she played piano, advancing enough that as a young teenager she was able to perform a Bach concerto with a symphony orchestra. At 17, however, her world shifted radically. First, she fell in love with the double bass after hearing a street performance by a bass quartet; soon afterward, a friend took her to her first jazz concert, where she fell in love once again.

Taking lessons with bassist Lorenz Beyeler—the bassist she had heard at that first jazz show—and later with fellow Bern bassist Thomas Dürst, Kess made the rounds of the local jazz scene, acquainting herself with both Bern's musicians and the American and European artists who passed through the Swiss capital. She was soon able to form her own trio of bass, guitar, and trumpet. After studying at the Music Academy of Basel, she returned to her hometown where she entered the University of the Arts Bern's prestigious master's program in music composition and theory. Among her teachers were pianist/composers Django Bates and Guillermo Klein, both of whom became her mentors.

In 2010, Kess won a scholarship to study in New York, adding the U.S. to Germany, Brazil, and Switzerland in her array of musical and cultural experiences. That same year (back in Switzerland) she also recorded her debut album, *Wondering What Is Coming*. After seven years came her long-awaited second recording, *Flying Curly*, followed by 2019's unaccompanied album *Bassexperiment*, 2020's *Sternschnuppen: Falling Stars*, and, now, *Inter-Musical Love Letter*.

[Visit Website](#)

For more information contact [Terri Hinte Publicity](#).



About Eva Kess

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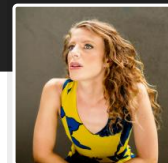
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