



SCOTT FIELDS **ENSEMBLE** DANIEL LEVIN AXEL LINDNER MARY OLIVER

JESSICA PAVONE SCOTT ROLLER VINCENT ROYER ELLIOTT SHARP **STRING OCTET**

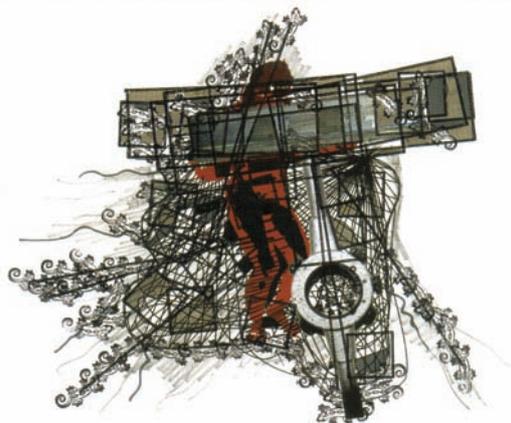
DANIEL LEVIN CELLO **AXEL LINDNER** VIOLIN
MARY OLIVER VIOLIN **JESSICA PAVONE** VIOLA
SCOTT ROLLER CELLO **VINCENT ROYER** VIOLA
ELLIOTT SHARP ELECTRIC GUITAR
SCOTT FIELDS ELECTRIC GUITAR

The Scott Fields Ensemble, string octet, manipulates extreme variations in density, dynamics, and texture. As with most of Fields' work, the compositions are constructed so that improvised parts and written parts are difficult to tell apart. Loops that expand and contract, cascading cues, optional cues, and decision points keep the musicians and audience on their toes.

The string octet's CD *Frail Lumber* was released on NotTwo (www.nottwo.com) in 2011. A DVD of the octet in concert, plus concerts by the string quartet and the Fields-Sharp electric duo will be released by the PanRec label in late 2012.

Five members of the string octet live in Europe and three live in New York. Substitutions are possible for the string octet, including either Mary Halvorson or Kalle Kalima on guitar. It is also possible to construct an all European version of the octet.

SCOTT FIELDS ENSEMBLE • FRAIL LUMBER



DANIEL LEVIN • AXEL LINDNER • MARY OLIVER • JESSICA PAVONE
• SCOTT ROLLER • VINCENT ROYER • ELLIOTT SHARP •

"*Frail Lumber* is the latest from the Scott Fields Ensemble, now with two electric guitars (the other player is Elliott Sharp), Daniel Levin and Scott Roller, cello, Axel Lindner and Mary Oliver, violin, and Jessica Pavone and Vincent Royer, viola, in five pieces, four of which are 15 to 19 minutes long. *Ziricote* should be considered similar to the pieces in *Fugu*, with notated material as starting points for increasingly liberated improvisations. Again I am fascinated by Fields' constructed forms of abstraction. You can hear this technique in *Paulownia*, the CD's focal point, where a guitar and then a plucked cello temporarily play walking bass lines that provide rhythmic cohesion and stability to the ensemble. This is not a concession, but instead corresponds almost exactly to the place where Scott Fields feels most comfortable as composer and musician, best when he completes the circle, making free jazz and modern chamber music as one. He is the mild maniac of the moment. Always a poet, never an anarchist."

ALEXANDER SCHMITZ JAZZ PODIUM

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