



Review by Modisti
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LAURA ANDEL ORCHESTRA
Doble Mano (Rossbin RS029)

Laura Andel comes from Argentina, but lives and works in New York nowadays. It is here that she formed here orchestra that has the following eclectic line up: Taylor Ho Bynum (Cornet), Stephanie Griffin (Viola), Matt Bauder Clarinets), Raul Jaurena (Bandoneon), Carl Maguire (Fender Rhodes), Ursel Schlicht (Piano), Ken Filiano (Double Bass), Danny Tunick (Vibraphone & Gamelan Instruments), David Simons (Gamelan Instruments), Laura Andel (Composition & Conducting).

She did already two other recordings with her orchestra, making 'Doble Mano' the third one. The recording dates from 2007 and was done at The Kitchen. In Argentina she was a woodwind player and made her degree in tango performance. In the US she studied jazz composition and music for film. As a composer she is interested in the concept of identity linked to the search for ambiguity. "I feel very strong the question of my own identity, perhaps in part because I am an immigrant myself" she tells. Different identities are reflected in the curious combination of instruments we find on 'Doble Mano' (= a two-way street, or anything with opposite directions on the road). For example, 'Part 1' starts with gamelan, joined later on by the bandoneon. The bandoneon again appears in the first part of 'Part 2'. Often the bandoneon is played very much in a tango vein. Like in 'Part 4' where bandoneon and cornet are involved in a beautiful duet. 'Part 6' opens with free improvisation. Andel blends not only instruments from different musical backgrounds, but also the typical playing style that belongs to these instruments, especially in the case of the bandoneon.

The overall perspective is that of modern classical composed music making use of different ingredients like free improvisation, and ethnical musical identities. In another way 'Doble Mano' is a stripped down composition. All useless details are skipped. What remains are the simple, concentrated melodies, harmonies, etc that tell the story. She makes good use of the instrumentation, making different combinations of the instruments. We never hear all players at once. In my case this music started to work after repeated listening. I was not charmed immediately by her compositions, but the music began more and more to talk to me. It is very non-aggressive, modest music. And at the same time there is something mysterious here that attracts one's attention to this music.