

STEVIE WISHART

Composer / Director / Performer-Improviser

(violin / hurgy-gurdy / vocals)



PRESS COMMENTS

OUT OF THIS WORLD – BBC Commission for the BBC Singers – premiered BBC Proms 2011

Wishart's "Out Of This World" more than lives up to its title

... conjure a dense and shimmering cloud of sound that echoed from Cadogan Hall's galleries, catching different harmonic lights and exposing hidden seams of metallic brilliance. On the strength of this movement alone I'd make the journey to hear this slow-release work again ...

This year's Saturday Matinees have offered some of the most exploratory programming of the Proms season and this was no exception. ... must surely ensure the return of Wishart's music – surely among the finest of this year's new commissions – to the festival.

TheArtsDesk, Alexandra Coghlan, 28 Aug 2011

"a swaying bridge between heaven and earth"

... giving joyful and robust energy to melismas which were exquisitely pitched and paced.

writing that bears the spectre of the medieval fingerprint yet is, in its spatial interest and its voice layering, very much Wishart's own.

The Times, Hilary Finch, 29 Aug 2011

"the whole has a passionate but raw quality that's spellbinding"

online blog

"Stevie Wishart die de klank voorhaar rekening neemt. Het is verbluffend hoe zij het helse tempo van haar werk volhoudt."

(transl.)"Stevie Wishart provides sound. It is stunning how she maintains the hellish tempo of her work"

Financieel Economische, Antwerp

"De muziek van Stevie Wishart blijft wel fascineren. Zit links van het toneel en verzorgt de ganze soundtrack. Vooral haar excursies op elektronisch gemanipuleerde draailier zijn indrukwekkend. Wishart creëert een meeslepend klanklandschap ergens tussen dance en repetitieve muziek."

Peter Anthonissen DE MORGAN, Brussels

"Driving rhythm, sonorities that are alternatively raucous and seductive,

and a focus of music intent which you disregard at your peril"

Andrew Ford, 24 Hours Magazine

"Door de live uitgevoerde soundscape van Stevie Wishart die je stuurt, verleidt en misleidt."

(transl.) "...through the live soundscape of Stevie Wishart which guide you, seduces and deceives you."

Roel Verniers, DE STANDAARD, Brussels

"Close on the heels of Writing to Vermeer, here is another sophisticated multimedia venture. Stevie Wishart's live mix of song and sound is an impressive countercontext. As in a Godard movie, it tells its own stories and cuts in and out of the action, sometimes providing unusual romantic movie soundtracks with her own voice, sometimes in the alien otherness of a computer talking and electronic pulsings"

Keith Gallasche, Adelaide festival, RealTime

"We could be looking at a prototype for the concert of the future (Red Iris)", CD review

Richard Morrison, arts editor, The Times, London

"The live soundscape from Stevie Wishart which guides you, seduces you, and deceives you. Slow Love is addictive"

De Standaard, Brussels

"The fiery improviser and medieval specialist Stevie Wishart and her hurdy-gurdy surfaces in diverse contexts, including medieval revivalists Sinfonye and jump-cut dad Improv of Machine for Making Sense, 'True Grit' "

The Wire, London

"...[Stevie Wishart] built an imposing sonic edifice...sharpened by the ringing and clanging tones she brought out of the instrument [her hurdy-gurdy]...gradually the piece became a very peculiar hybrid, with shades of Trance and Prog rock, as long distorted notes were laid over the loops. It went down a storm and at the interval Wishart CDs were fairly flying off the vendors' trestle tables. LMC' 9th festival of experimental music Purcell Room, South Bank, London,

Will Montgomery, Live concert review, The Wire, London

"...the energy of Stevie Wishart's music jumps right out of the stereo and snaps at your ankles. This collection of compositions and improvisations... is dynamic and compelling.... demanding to be heard"

Andrew Ford, 24 Hours Magazine

"Stevie Wishart melded the mediaeval and the postmodern in a seductive outing ... playing as ever with a mix of finely honed lyricism, sublimely so on violin, and spiralling swathes of hurdygurdy chordings."

Keith Gallasch, Realtime, Australia



Note: Not to be used if more than 3 months old | for update please contact **LOGANARTS Management**

Oct 2011

End