



Sten Sandell solo "bio elektrika" LJC5226

Electro biological solo-flights. Voices meeting techno.

Sten Sandell: voice and electronic sounds.

1. röstrytmer
2. re-tala-tala 2.4
3. re-damp
4. re-tala-tala 2.2
5. under the loop
6. lungs
7. röstrytmer III+II

STEN SANDELL

Musician, Composer, Piano, Voice, Electronics, Harmonium, Organ, Percussion

- * Music between improvised music, contemporary music , jazz and rock music
- * Solo projects: piano/voice /organ/electronics/percussion - concerts, drama, dance, film
- * sten sandell trio - modern jazz
- * metric music ensemble - polytonalrhythmicmusic
- * bio elektrika - voice and elektroniks
- * Gush, a trio with free improvised music , reeds, piano and drums
- * A septet low dynamic orchestra with improvised music and compositions
- * Duo with Sven-Åke Johansson and member in Sven-Åke J. Quintet
- * Rumi - a quartet around the poetry by Jalal el Al-din Rumi

Tours in Sweden, Finland, Norway, Denmark, Germany, Belgium, Holland, France, Italy, Canada, USA, Bosnia, Switzerland, Portugal and Austria

Sten Sandell has collaborated with Paal Nissen-Love, Axel Dörner, Matthias Bauer, Evan Parker, Chris Cutler, Michael Zerang, Fred Lonberg-Holm, Sainkho Namchylak, Carlos Zingaro, Mats Persson, Kristine Scholz, David Moss, Philipp Wachsmann, Barry Guy, Sven-Åke Johansson, Carl-Axel Dominique, Anders Jormin, Kjell Nordeson, Simon Steensland, Johan Berthling, Fredrik Ljungkvist, Mats Gustafsson, Raymond Strid, Bengt Berger, Ellika Frisell, Mats Öberg, Morgan Ågren, Ivo Nilsson, Johan Petri, Peter Söderberg, Dror Feiler, Helena Franzén, Peter Oskarson, Lars Wassrin, Peter Engkvist among others.

What the press have said about Sten Sandell´s music: "Behind the chords is solo Sandell with his stellar piano work clearly to the fore. Although he clearly enjoys playing the other keyboards (use of them comprises just a small part of this set), it´s his piano work which is most accomplished and expressive. Thick, clanging chords, sprays of notes, inside/outside piano work is all molded into a cohesive personal style. He clearly relishes this instrument for its vast array of sonics and in his hands the piano has nearly as wide a variety of sound as an electronic instrument. His skilful use of the pedals for attack and decay, the percussiveness of dampened strings, the almost brutal string plucking on "Under the stone III" all come into play on this unique and diverse solo recording. Recommended." (Robert Iannapallo, Cadence, sep. -98)

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