

## Reviews Atemwende

THE NEW YORK CITY JAZZ RECORD, April 2013

### *Atemwende*

**Bojan Vuletic (with Mivos Quartet & Nate Wooley) (Ignoring Gravity Music)**

by Kurt Gottschalk

*Atemwende* marks the beginning of an ambitious effort by Yugoslavian composer Bojan Vuletic: a set of 12 compositions inspired by artists working in poetry, literature, visual art, photography, theater and dance. Written in nine parts and dedicated to the Romanian poet Paul Celan, the suite is played quite beautifully by trumpeter Nate Wooley with the Mivos Quartet.

A pairing of trumpet and string quartet is both unusual and challenging: the former could easily overwhelm the latter without half trying. Not that Wooley is the sort of musician to let that happen. He can play softly without losing articulation and his extended techniques let him breathe easily alongside the strings. It seems likely, in fact, that the piece was written with him in mind: Wooley and Mivos gave it its premiere at Issue Project Room in June of 2011 and the CD was recorded the following day.

The disc opens with a lovely piece built from prolonged tones, slowly folding the inhalations and exhalations of the horn in among the quartet's lines. The second piece sets strings and trumpet in a sort of round robin of phrases. By the third the group has become an integrated quintet of soundmakers, exploring quieter and less strictly musical textures. From there the group is opened to mournful melodies, romantic sways and occasionally harsh passages. If a bit disjointed at times, it's nevertheless quite striking.

The composing itself is dramatic and sometimes quite beautiful, and also a bit puzzling - at least once attempts are made to take it apart and put it together again. It doesn't quite hang together as a single work even though it's presented as such, closer to a series of studies in texture between breath and brass on the one hand and bows and strings on the other. Inclusion of some of Celan's poetry would have gone a long way toward framing the music. That's an obstacle to understanding the work, but it's not a problem in the music. As a set of short compositions (between 3 and 11 minutes) it works wonderfully well and, of course, it doesn't need to be more than that. And even without the source material, it might best be seen as a set of poems, not tied together linearly but connected in feel.

ALL ABOUT JAZZ, April 2013

**Nate Wooley & Mivos Quartet/Music of Bojan Vuletic** □

### *Atemwende*

by Mark Corroto

(Ignoring Gravity Music 2012)

Back in 1983, a very young trumpeter named Wynton Marsalis won a *Grammy Award* in both jazz and classical music. For many a fan, it was an introduction to the immaculate and well-ordered trumpet. In classical music, that is.

Fast forward to 2011 and the chamber compositions of Bojan Vuletic □ for trumpet and string quartet. Gone are the boundaries between jazz and classical, rhythm and noise, and perhaps poetry and sound. Vuletic □ has written a cycle of twelve compositions for twelve artists – here, on *Atemwende*, a turning of breath for poet Paul Celan. He employs no spoken words, because words would be redundant with trumpeter Nate Wooley in the mix. This suite of nine movements blurs composition with improvisation. Wooley and the string quartet execute the pieces with an effervescent animation. Wooley's presence pushes the performance from chamber music into the new realm of extended trumpet technique. Like his compatriot Peter Evans, Wooley is a pioneer of circular breathing, minimalism, over-blowing, and pitch-shifting. It is, though, his sensitivity to the composed music that makes this session a success. His breathy tone, squawking notes and growling passages might just be the equivalent to the spoken words intended.