

## PRESS (highlights)

Deux travaux ultra-léchés, travaillés et pensés en profondeur, véritables kaléidoscopes sonores, complexes, drus, inclassables et incomparables. Brefs motifs interrogatifs, hachés, survoltés, phrases brisées, insaisissables, mouvantes: l'invention ne perd pas son explosivité, mais gagne en densité, en réflexivité, en concentration, en intériorité. *Viva La Musica, Nov.96*

Beaucoup se sont épuisés sur les traces d'Edgar Varèse, Frank Zappa ou Carla Bley aux gymnastiques musicales les plus vaines (...) Ils sont donc peu nombreux, à l'instar de Michel Wintsch, à avoir agrémenté ladite science des enchaînements de l'indispensable épice qui à chaque décrochage répercute et réaffirme offensivement une visée, décale la vitesse acquise. (...) Wintsch proportionne remarquablement diverses techniques (...), qui ne désarticulent nullement sa musique, pas plus qu'une improvisation logée dans les interstices, mais la nourrissent et l'irradient *JazzMagazine Oct 96*

WHO trio "Less is more". I have rarely come across a band who can create the perfect marriage of tension and lyricism, like this trio does. The "less is more" concept really describes the music well, there is lots of open space, but there is also tension in every note being played. Every sound is full of restraint, as if it only hints at the vast hidden world that made it possible, yet that remains unseen. Implicit music. The note that isn't played is as important as the one that is. Real beauty is revealed by suggesting it. Despite this sparsity of notes, the music itself makes sense. There is a simple beauty in it, with evolving melodic concepts, interesting compositional structures, and some extended techniques. Each piece is different, though, but all tracks fall within the same logic and supertight control. If the Japanese saying is true that beauty is "controlled passion", then this album is for sure a great example of it. *Stef All About Jazz 09*

With beautiful melody and intricate structure, the WHO trio's album *Open Songs* displays the strong compositional background of the musicians. Gentle improvisations are interwoven, and there is strength and unity in the sound. Beyond the traditional method of trading solos, there's a profound communication and feeling of solidity between the three players. Although entitled *Open Songs*, they are not so much airy as they are tight, each sonic element connected like pieces in a jigsaw puzzle. *by Paula Fayerman*

...Une musique séduisante jusque dans ses phases d'austérité qui, de climats crépusculaires explorant avec finesse de vaste plages de silence habité jusqu'à d'intenses improvisations percussives et gestuelles très contrôlées dans leurs dynamiques collectives, balaie un vaste spectre de notre modernité.

*Jazzman été 04 Stéphane Ollivier \*\*\**

For the most part, Michael Wintsch's compositions - plus a couple from drummer Gerry Hemingway - are wholly absorbing, rousingly unpredictable, cleverly structured pieces that elicit trio performances of extraordinary subtlety and delicacy yet scrupulously controlled power. *Chris Parker, BBC Music*